

# MC Guide To So Cal Rehearsal Studios

# Music CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION



## THE UNTOUCHABLES


Lay Down The Law

**ENIGMA RECORDS**  
Big Brothers To Local Acts

**REHEARSAL SECRETS**  
OF L.A. BANDS

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Vol. VIII, No. 20

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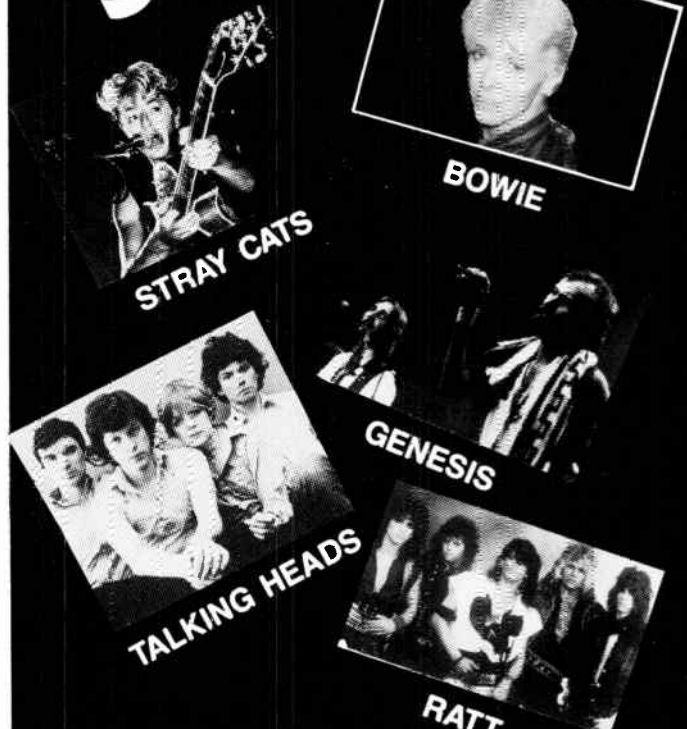
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Los Angeles, CA 90069

# Feedback

## Way to a Man's Heart

Dear *Music Connection*:

If I buy you guys a box of cookies like Rick Dees did, will you set me up with Lindsey Buckingham?

Laurie  
Studio City, CA

*Ed. note: Lindsey, contact us for further details. Sounds like a good deal for both of us.*

## Distributors Not Dead

Dear *Music Connection*:

Although we are sympathetic to your "Something Is Rotten in the Music Business" editorial (April 16), we would like to point out that the reports of the death of the independent distribution network are greatly exaggerated. Our label, *Sound Image Records & Cassettes*, is one of several "newer, smaller labels" that, along with Leon Russell's *Paradise Records* and Todd Rundgren's *Oblivion Records*, are marketed, promoted, and sold through the same independent distributors that were responsible for the success of *Motown*, *Chrysalis*, and *Arista* (just to name a few) for many years.

Our Creative Union of the independent distributors employs close to one hundred people, including a local sales and promotion force that rivals any major distributor. Admittedly, the defection of *Motown*, *Arista*, and *Chrysalis* to major distribution has hurt the independents. However, the resolve we witnessed from the owners of these family-owned independent distributors at the NARM convention this year was heartrending.

In this highly competitive business there will always be a greater need for the development of new talent than can

be handled by a small group of major distributors. As long as this need exists, and the public continues to demand new and different product, there will be independent distribution and independent record companies.

Sound Image Entertainment, Inc.  
North Hollywood, CA

## Colorless Punk

Dear *Music Connection*:

I am a fan and frequent reader of your magazine and have never written a letter to any magazine before. However, after reading the "Moody's Mystic Records" news article in the August 2 edition, I must confess that it was the straw that broke the camel's back.

Mr. Moody sounds like all the other music moguls, whom he criticized in his article, by saying that "punk" music is "white." It is true that we are developing a new language in music, but to put a color label on such music would defeat its purpose.

True punk music is rebellious in nature and goes far beyond the barriers of color or nationality. In essence, punk music is an attack on the standards and attitudes of the narrow-minded, selfish assholes who stick a label on something and sell it for profit no matter what the consequence.

Punk music is not white; it is universal. There are many non-white punk musicians and bands out there who would agree with me on this point. However, in response to Mr. Moody's attitude, which seems to reflect the outdated thinking of the Fifties, some punkers may be illiterate, but we know a bigot when we see one.

Tony De Shawn  
Los Angeles, CA

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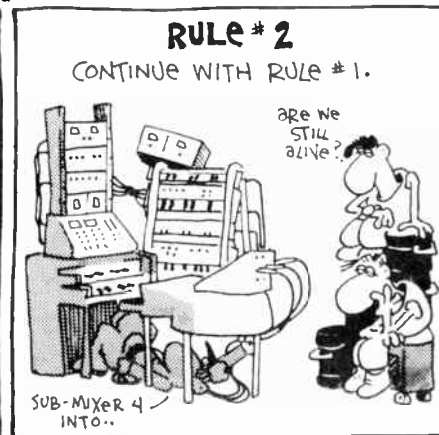
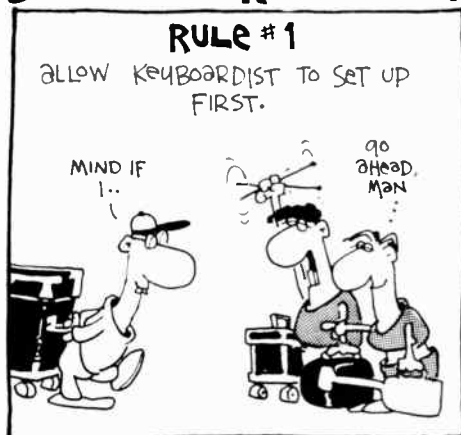
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## SKETCH by KING STANDARD RULES OF REHEARSAL



## In the Wake of the Rocshire Scandal

The demise of Rocshire Records has left many mixed feelings within the music industry. Rocshire, with their high profile and large artist roster, seemed to represent a lively, healthy, and exciting alternative to the major labels—especially at a time when most of the majors no longer accept unsolicited demos, and when we are being confronted by the possible merger of Warners and PolyGram, making the options for recording contracts and career advancements even fewer.

Rocshire's open-door policy made many new acts available to the public who would have otherwise never have been given a chance. The "Home of the Artist" slogan was in many ways true with respect to the label's first-class facilities: a state-of-the-art 24-track recording studio, huge rehearsal soundstage, full lighting and sound equipment for tours, and the staff to oversee all the artists' needs. Their intention was to create a dream label for the artist. The veneer of affluence and facilities was indeed attractive and deemed desirable by those who visited the label's headquarters in Orange County. However, we now know that all was not well with Rocshire, and both staff and artists have been deeply affected by it.

Some of the company's policies were controversial, such as their early stance against the hiring of independent record promoters. Whatever their reasons for taking such a stand, Rocshire provided no viable alternative for getting their records played on the commercial airwaves. Therefore, few of their acts ever received airplay beyond college radio (Tony Carey and Alcatraz being notable exceptions). As a result, the label's huge overhead and extravagant expenditures

were rarely offset by record sales of any number.

Rocshire employed many good people who must overcome the stigma of being associated with the now-tainted Rocshire name. The musicians must now find new labels—some will be lucky and find themselves in a better position, but others will not.

The lessons that the recording industry can learn from this situation are many and varied. Obviously, the success of any venture does not rely entirely on the amount of money available but also on how wisely the business is run and how solid a foundation it is based upon. The importance of the recording artist and musician, for whom all managers and record company staff work around, must be remembered. Therefore, artist should be protected from situations which only destroy their faith in this industry—not to mention that of the fans. *Every artist matters—we must never forget that. Without them, we have no music.* —John Collins

*Collins, the president of New Image (which handled publicity for Rocshire and its artists), provided the above commentary immediately after the label closed its doors. Subsequently, according to an article in the September 21 Los Angeles Times by William Knoedelseder and Randy Lewis, charges of "embezzling more than 12 million dollars from a Hughes Aircraft employee medical benefit plan" were filed against Clyde L. (Rocky) Davis Jr., Rocshire's chief executive, and his wife, Shirley Davis, an employee of Hughes' medical claims department. So what seemed initially a bright hope for the future of the independent-label sector of the record business has tuned out to be an elaborate sham that has left scores of victims in its wake.*

—The Editors

photo by Lesley Campbell

## News

### PROGRAMMING

## Campus Entertainment Network Debuts

by J. Caroline Cocciardi  
NEW YORK—Campus Network, Incorporated, a revised version of the Campus Entertainment Network pay-per-view operation recently purchased by Satnet Incorporated, has launched two entertainment services aimed at college campuses nationwide.

Premium Service offers live and taped entertainment specials on a monthly basis. Sales manager Marilyn Freeman said, "We are installing on campuses \$65,000 worth

capabilities.

"We hope in the future to use the service for teleconferences between campuses for lectures and debates," said Freeman. Their facility is based in an 800-seat theatre.

The company evolved when Campus Entertainment Network covered one of the Who's final performances. Freeman said, "Colleges rented the equipment for the night, and we found it would be better to keep it there as an ongoing service." They are in the process of installing the next nine video centers, which will bring the total to 15.

The second service offered by Campus Network is Basic Service. The Network provides a four-hour block of programming advertised, supported, and delivered via satellite to the campuses once a week. "They tape it, and then re-broadcast it five times. The same four hours are ultimately seen five different times a day," stated Freeman.

Basic Service is available to students through their televisions. Programming combines both campus-produced and nationally-televised shows. For example, *New Grooves* is an alternative to the Top-Ten-only video show format. The playlist for the show is specifically based on the progressive charts in the *College Music Journal's* New Music Report. Music like the Pretenders, Eurythmics, and Stray Cats is featured. Also presented will be vintage t.v. shows from the Sixties, *Student Showcase*, and a documentary show entitled *Reel to Reel*.

"We have been working very closely with the campuses to make sure we are on target with our programming. We want to pull total communication systems together within the campuses across the country. It's a very impressionable audience that no one has really addressed until now," concluded Freeman.

The majority of Campus Network college affiliates are located in the Eastern portion of the U.S. It remains a prime goal to establish network affiliates throughout Southern California and the Western States.



Annie Lennox: featured performer on college-oriented video

of hardware which will create a video center at absolutely no financial risk to the schools." The equipment being used is state-of-the-art, complete with Dolby noise reduction and surround-sound effects, as well as a video/audio control center that facilitates a school's ability to monitor and test the signal. The type of programming offered will be concerts, video dance parties, Broadway shows, sneak previews, and first-run movies. In addition, students will be able to speak to guest celebrities via two-way interactive communications

# News

## SEMINARS

### Independent Labels Declare Open Season On Majors At I.R.V. Festival

by Albert Williams

**SANTA CRUZ**—The first annual gathering of independent record labels held at the Santa Cruz Civic Auditorium, while not a huge success in numbers, was a giant step for a new industry that is just beginning to flex its muscles. A panel of seven industry figures spoke to the small crowd of musicians and businessmen in revolutionary tones that may eventually shake the majors to their foundations.

Diane Rappaport, author of *How to Make & Sell Your Own Record*, spoke of survival and revolution. The revolution she and other speakers predicted is the rise of independent labels, and a growing independence from the majors. The new musician is becoming a businessman, and the bottom line seems to be a finer balance between the aesthetic and the pragmatic side of the artist who cares how his music is marketed. She, as well as others, stressed that survival is as much an emotional matter as a financial issue, and outlined the path to success in considerable detail.

Ron Simms, a former CBS marketing executive now in artist management, reinforced Rappaport's statements, and shared a wealth of knowledge acquired "on the other side." Simms pointed out that an artist has the advantage of a more concentrated effort on his behalf when working with an independent. He also stressed the importance of satisfying the consumer while realizing a profit, and pointed out the evolution of the marketing-oriented economy since the bottom fell out of a production-oriented industry in 1979.

Theo Mayer, president of MetaVision in Los Angeles, discussed the pros and cons of video and the independent. While the basic message seemed to be that video was an expensive promotional tool with little hope for profits, there was a positive attitude about the future, and he warned that because of advanced technology, fidelity will become increasingly important. Fidelity, as equated with quality, has become an irritating subject to the majors. Mayer and others pointed out that airplay on MTV does not guarantee a hit, and the money might be better spent on

record promotion. The catch-22 is that while the cost of video clips is prohibitive (and will be even more so when unionization takes over), more and more A&R people want to see a video. "If you're your own A&R man," said Mayer, "you certainly don't need to be sold on yourself!"

Leo de Gar Kulka, with several productive decades in almost every facet of the record business to his credit, was the most colorful and outspoken panelist present, and sought to reflect the attitude of the event. He said, "It's time to get together, organize ourselves, and exercise a little clout through a network. You are the future of the independent record producers, companies, and distributors. The future does not lie with the giants." He applauded the "downfall" of the giants, and decried the apathy of the distribution industry. Kulka likened the present trend toward independence to a similar period after the second World War, when the then-fledgling record industry depended on independent producers to find talent, create sounds, and feed the industry. This time, the independents can remain just that. Instead of selling out to a behemoth corporate entity after generating a monster record, Kulka said, "If independent distributors and labels get together, involvement with majors will not be necessary. Radio's only concern is keeping their audience happy."

Local legendary bassist Freebo was the only musician on the panel. Now working with the L.A.-based band Steppin' Laser, without a major label deal, and with his own independent record in hand, Freebo had this to say in summary: "Don't let the business defeat you. As the doors close, you've got to open others. The bottom line is food, clothing, and shelter. It is, in short, survival. The new age of independents is for many of us the alternative we need to survive as artists and pragmatists."

Ron Haber, president of CMI Media, and publisher of the *New Music Report*, declared himself an idealist who thinks a good match can be made between the aesthetic and business, but not at the expense of the art. Haber, who displayed an

amazing, expertise on the relationship between indies and radio, especially college radio, also reiterated the need for solidarity and networking between independent labels, and shared a wealth of useful information. He urged the group to not fall into the trap of thinking too big, and to strive for regional success first. "The key is that there is, in fact, an alternative network out there who will support and go to work for you if you let them know that you exist," he declared. "Of greatest importance is the music. After creating the music, you have to be willing to promote yourself. I believe it's possible to be a musician and a businessman."

Chrysalis A&R director Ron Fair, who at times seemed to be addressing a group of amateur musicians instead of a group of youthful entrepreneurs, and who at times seemed a bit condescending, was a living reminder of why all in attendance have drifted from the major label game in the first place. In discussing the possibility of Chrysalis distributing product for an independent (Chrysalis is itself an independent distributed by CBS), Fair said, "No, but we'd take the act instead."

He also pointed out that although an artist has more creative freedom on an independent label, he doesn't enjoy equal financial support. Everyone else who spoke stressed the fact that when an independent signs an act, they have to give it full support, since they have to be more careful than a major about how each dollar is spent, and a new act doesn't have to be shelved because a more established act on the same label puts a strain on the promotional budget.

Earlier, regarding A&R at the megalabels, Leo de Gar Kulka had said, "If Mr. A&R sticks his neck out, it'll be chopped off...so he plays it safe. Today, everyone is playing it safe."

The entire event had an honest sense of the kind of communion that exists wherever underdogs are gathered, and after an evening concert by several bands who were either unsigned or bearing their own independent product, a jubilant little army went home to prepare for the revolution.

# SIGNINGS & ASSIGNMENTS

by Lawrence E. Payne

Jon Johnson, formerly with Fitzgerald-Hartley Management, and Larry Ross, formerly with Jet Records, have announced the formation of Johnson/Ross Management, a new firm specializing in the support and development of new rock bands. The company's first signings are L.A.-based acts Animation (PolyGram) and Rebel Faction.

Ron Kramer, Los Angeles Chapter president of NARAS, and Frank Capp, Most Valuable Player Committee chairman, have announced that comedian Pete Barbutti has agreed to emcee the L.A. Chapter's MVP Awards presentation September 30 at the Country Club in Reseda. A jazz ensemble comprised of musicians who have earlier won the prestigious award, including Michael Melvoin and Tom Scott, will perform.

Robin Sloane has been named to the newly-created post of director of video for Elektra/Asylum Records, it was announced by Randy Edwards, vice president of creative services. Sloane will oversee production of videos for the label.

Heart of Gold Management has announced the appointment of Steve Gaspar, former director of advertising and promotion for KLOS Radio, as consultant in the area of radio promotion.

Audrey B. Strahl, former director of publicity for RIAA, has announced the reformation of her full-time press and creative marketing company, Strahl Ink!, based in Hoboken, N.J. Her company will handle all publicity and creative marketing needs for Ireland's U2.

Jermaine Jackson and Jermaine L. Jackson Music Productions, Incorporated, have filed a lawsuit in the Los Angeles Superior Court asserting claims against Fred Moultrie and Moultrie Accountancy Corporation concerning accounting fees in connection with the Jacksons' Victory Tour.

Sparrow Records has announced the release of a twelve-inch extended-play single, "Meltdown (At Madame Tussaud's)," from Steve Taylor's current *Meltdown* LP. The announcement comes from Bill Hearn, senior vice president, marketing, who noted this is the label's first extended single release.

Jazz Singer Carmen McRae has been awarded the Russian River Jazz Festival's Second Annual Jazznote Award. The announcement comes from Sally Holloway, president of the Board and Festival general manager. The award was presented for "outstanding achievement in a great American artform."

# News

## CABLE

### Discovery Network Files Suit Against MTV

by Ron Stone

LOS ANGELES—Discovery Music Network announced today that it has filed suit in United States district court, Central District of California, against MTV Networks, Inc. The suit challenges the legality of the controversial exclusivity contracts MTV recently signed with five major record companies.

The complaint states that MTV, as a result of the exclusive dealing arrangements, has violated sections of the Sherman Act and the Clayton Act that pertain to restraints of trade.

MTV has illegally maintained

and used their dominant position in the music video programming market as a lever to create a monopoly in another market, the distribution of music videos produced by the major record companies.

Discovery has alleged in its complaint that MTV has effectively stifled competition in the distribution of music videos by forcing the record companies into exclusive agreements that are not in the best interest of the record companies, their artists, or the public at large.

The record companies will continue to be adversely affected because certain performing artists

under contract to them will have limited and restricted exposure to the public only on MTV.

Joel R. Bennett, of the law offices of Kendrick, Netter & Bennett, Los Angeles, is representing Discovery in this action. Discovery Music Network is seeking to have these exclusivity agreements declared illegal contracts that restrain trade, and is seeking to have them enjoined by the court. Any damages will be automatically trebled.

Glen Taylor, chairman, and Karen Tyler, president of Discovery Music Network, have stated they will vigorously pursue this antitrust action to its ultimate, successful conclusion.

Discovery, a new 24-hour music entertainment network set to debut with a gala New Year's Eve party December 31 of this year, is the brainchild of cable veterans Taylor and Tyler, both of whom were formerly associated with Financial News Network (FNN).

### "MILLION-AIRS" LAUDED BY BMI

by Bruce Kaplan

LOS ANGELES—An exclusive group of songwriters was honored at an invitation-only luncheon given by Broadcast Music, Incorporated (BMI) organization, on September 11.

The first luncheon, held at the Beverly Hills Hotel in Los Angeles, saluted writers and their publishers based on the West Coast. Ronald M. Anton, vice president of the California branch, awarded the citations to the songwriters and publishers.

A second affair was given September 12 at the Helmsley Palace Hotel in New York for those from the Northeast and Central states. Edward M. Cramer, BMI president, and Theodora Zavin, BMI senior vice president, presented the awards to the honorees.

Both affairs paid tribute to writers and publishers whose BMI-licensed songs have been broadcast over one million times in the United States as of December 31, 1983. Also singled out are those tunes which attained a new multi-million performance level (two, three, or four million) as of the same date. BMI's Nashville office hosted a similar event in July of this year.

Honored songwriters in attendance included Tommy Boyce for his song "Come a Little Bit Closer;" Rick Christian for "I

Don't Need You;" Lamont Dozier for "Heatwave" and "You Can't Hurry Love;" and Amanda McBroom for "The Rose." Barry Mann was awarded a Two Million performance award for his song, "I Love How You Love Me."

Rolling Stones Mick Jagger and Keith Richard won an award for their composition "I Can't Get No

Satisfaction," but had a previous engagement and were unable to attend.

BMI's repertoire includes some 598 "Million-Air" songs. The million performance figures are totalled from broadcasts on both AM and FM radio and network and local television in the United States.

## TECHNOLOGY

### Music Tec Keeps Track Of Music Advances

by Jeff Janning

LOS ANGELES—The most striking aspect of MusicTec Services, located in nearby Studio City, are their workbenches. They are so filled up with test equipment that they look like space shuttle control panels. The next thing one notices are bins on top of bins loaded with parts. To say they are well equipped is somewhat of an understatement. "It took twelve years of collecting the right kind of test equipment, tools, and tech manuals before we felt we were ready to go into business," explained bench technician Clare Sisk. "I wanted to feel confident that we would have the equipment and knowledge to properly repair any piece of musical equipment that comes to our door."

Most repair stations have little more test equipment than a well-equipped, tech-oriented musician. This creates a problem for those who lack the confidence to work on

their valuable sound equipment. Unlike most other repair shops in the area, MusicTec has its own tube curve tracer, and can match tubes perfectly. Due to the prohibitive cost of such a piece of machinery, companies that market custom matched tubes only do so in terms of tube types and batch numbers.

MusicTec's staff have performed work for Toto, Rick Springfield, Van Halen, Michael Sembello, Giorgio Moroder, and others. Clare's philosophy of repair grew out of his desire to have a place musicians could come to with confidence. "I had musicians coming to me, telling me how they couldn't get their equipment fixed properly, and asking whom I could recommend. Although I knew some good bench technicians, I did not know of one well-equipped facility that I could refer to in good faith. Now, we have all those good tech people under one roof."

# RADIO REPORT

by Kenny Ryback

Listed below are Southern California bands currently being played on Los Angeles AOR/MODERN MUSIC radio stations. New additions to the playlist being broadcast on a regular rotation are marked with an \*. In addition, selected local talent being featured on specialty shows are noted

## KMET 94.7

Quiet Riot  
Bangles  
Lita Ford  
Go Go's  
Van Halen  
RATT  
Mottley Crue  
Missing Persons  
Stryper  
W.A.S.P.  
Black 'n Blue  
Mighty Metal Shop  
Helloween  
Malice  
Max Havack  
Keel  
Mega Deth  
DoKken

## KLOS 95.1

DoKken\*  
Lita Ford  
Quiet Riot  
W.A.S.P.  
Black 'n Blue  
RATT  
Metal Six-Pack  
LAAS Rocket  
Steeler  
Swift Kick  
Pandemonium  
Local Music Show  
White Sister  
Rain Parade  
Axis  
Untouchables  
Dream 6  
Animation  
Shelly Spec  
Doug Phillips  
EMS  
Sancho Barnard

## KNAC 105.5 FM

Animation\*  
Scott Goddard\*  
Baxter Robertson\*  
Secret Hearts  
Darius & the Magnets  
David Alan Loy  
Bangles  
Untouchables  
Spirit  
Jamie James  
Go Go's  
Jimmy & the Mustangs  
Nobodys  
Busboys  
Oingo Boingo  
Sparks  
Dream Syndicate  
Rain Parade  
X  
Ten Inch Men  
Red Hot Chili Peppers  
Outer Circle  
Angel & the Reruns  
Dial M  
What's New For Lunch  
Channel 3  
Passionel

## KROQ

Bangles  
Surf Punks  
The Brat  
Sparks  
Max & the Mob  
Red Hot Chili Peppers  
Carole Mayedo  
Dream Syndicate  
Scott Goddard  
T. Peterson/Another  
Language  
Untouchables  
Local Music Show  
Top Jimmy  
Rain Parade  
Shadow Minstrels  
Zoom Zoom  
Christian Death  
Barnes & Barnes  
Mental Vision  
Black Flag  
Fishbone  
Party Boys  
New Marines  
Minutemen  
Blood on the Saddle  
Kopters

## FINE TUNING:

Local Radio once again supports the L.A. Street Scene, presenting many So Cal bands, as well as providing much needed services. Live music commences on the Discovery Stage Saturday Sept 29 courtesy of KNAC, continues on Sunday the 30th by KROQ, who will also man a booth, signing up all comers for their upcoming Bike a thon for MDA October 7. KMET's Frazer Smith, broadcasting his 8 p.m. midnight show at the L.A. Police station is also part of Saturdays line up. KLOS once again will be handling the Lost & Found booth, while KKHR will man the Lost Children booth. A sign of the times is this year's special Heavy Metal Stage. L.A.'s the Place.

The national Radio scene is filling up with our new (?) talent—White Sister, Baxter Robertson, Black & Blue, Dokken, and Bangles. Yes, it does play in Peoria.

# LOCAL NOTES

**CLIFF MONROE**, lead singer of Rokway, has just returned from an East Coast jaunt in which he finalized the construction of Rokway's stage set, and clinched an important merchandising deal. And by the way, their latest Roxy show was ridiculously good. Watch out, Amway!

**MOVING TO CHICAGO SOON:** Debbie Leavitt, famed photographer and major MC contributor, is moving to the Windy City with her new hubby George Castleberry of Audible Sound Systems. As a matter of fact, by the time you read these disheartening words, Debbie and George will have taken up residence in that fabled cowtown. (She thinks the money is greener there.)

**L.A. STREET SCENE:** Don't forget our city's very own festival September 29-30 in the downtown Civic Center area. More than enough fun for everyone, 10:30 a.m. to 10 p.m. both days.



**IYALL COMIN'?** Romeo Void's Debora Iyall daydreams about the gold & platinum that may result from the band's ascendant 45, "A Girl in Trouble," and 33, *Instincts*. Producing was David Kahne, who recently spiffed up the Bangles.

**NEWSFLASH:** Michael McMahan is looking for a hard-rocking guitar player with strong backup vocals. Interested rockers should call him at (213) 656-1269.

**PARADISE DRIVE** played host to a bevy of celebrities at their recent Club 88 show. Among the rock & roll elite in attendance were Warren Cann, drummer for Ultravox; L.A.'s own John Q. Public; and Lonny Friend, associate producer of *Music News*. Elsewhere, Paradise' lead singer Larry Seestad ran across a reclusive Joe Jackson at a Santa Monica pub. They had a few beers together and stuff like that. Joe, it is reported, left with a copy of the band's tape.

**STING** has chosen I.R.S. Records artists Torch Song to produce his solo LP, scheduled for release in early '85. Said Torch Song's Grant Gilbert, "Sting was just great. He just left us his home demos and said to call him when it's time to do the vocals." Nice work, if you can get it.



**DOWN & DIRTY:** Local bad boys Brooklyn Brats were recently escorted out the back door of female mud wrestling palace the Tropicana due to misbehavior. It seems that one of the non-mud wrestling Tropicana ladies was attempting to show her affection to shy Brat Dane Rage, who threw her into the mud pit. Rage commented, "I never kiss on the first date."

**Blaster Dave Alvin yuks it up with blues great Willie Dixon at a release party for Dixon's new Pausa LP, *Mighty Earthquake & Hurricane*. The two are Bug Music stablemates.**

**DOWN THERE RECORDS**, inactive since '82, has been revived by Dream Syndicate's Steve Wynn. The label's initial release will be a mini-LP by Naked Prey.

**MAMA THEY'RE ALL CRAZEE NOW:** Mama's Boys lead singer Pat McManus signs grams for the fans after a recent show at the Country Club. The gregarious Irish trio's on Jive / Arista.



photo by Donna Cliffe





**BEARDS & BLUES:** Paul Barere (the "other" guitarist in the legendary Little Feat) and Catfish Hodge (former rotund frontman for Dee-troit blues rockers Catfish) have joined forces as the Bluesbusters. They're currently lining up some local dates.

and heavy—new boots, but he managed to pull Frenchy to shore nevertheless. "When I got out of the water," Cohen recalls, "my boots were so waterlogged that I couldn't even walk!" Both Jamie's boots and Frenchy are now as good as new. What a guy.

**JIM DANDY**, according to a Rev Don Hutchings, "comes out on stage in concert and starts muttering some words that cannot be interpreted in the song 'The Day Electricity Came to Arkansas,' (from Black Oak's *Raunch and Roll* LP), and he doesn't do a very good job of articulating his message. But his point is very sharply made. Backwards you will hear the vulgar message 'Satan, Satan.'

**DUST TO BUST:** Ashes, an L.A.-based rock trio, recently found their number increased to four during a Labor Day gig in the Bay Area's Ozone Club. It seems a peace officer took to the stage, grabbed a microphone, and told the band they would have to turn down, or turn it off. He looked good, sang well, but doesn't want to relocate to So. Cal. Meanwhile, we hear the Rock & Roll Nub is looking for a gig.

**CHANGE TODAY? T.S.O.L.**, whose latest LP is a critical rave, will have two songs, 'Flowers by the Door,' and 'Just Like Me' featured on a CBS afterschool special scheduled to air October 19. Produced by Joanna Lee Productions, the program is entitled *Hear Me Cry*, and concerns the topic of teenage suicide.

**DOG DAYS:** L.A.'s the Mutts are putting finishing touches on their five-song demo at Cherokee Studios. The project is produced and engineered by Clay Rose, who has worked with X and Ray Manzarek.

**WORLD WAR III VIDEO:** Brit sensations Frankie Goes to Hollywood greet the red dawn as Russkies in a scene from their "Two Tribes" video.

**SIXTY-NINE's** lead vocalist Rich Ortiz should have spent September 6 in bed. Instead, he chose to risk it all during their show at the Troubadour with a nose-dive into a row of occupied tables. Later, CHP officials chased him down for an apparent 502 violation, but couldn't get him on any sobriety tests. So, they busted him for speeding. The next morning, Rich woke up in a cell, convinced it was all just a dream. But no! His head hurt so much, it just had to be real. Catch Sixty-Nine October 19 at Dancing Waters.

**DEAR RHINO:** "We have been informed that Rhino Records is promoting one of its products as *The Official Record Album of the Olympics*. We appreciate your interest in the

1984 Olympic Games. However, we would like to bring to your attention the Amateur Sports Act of 1978, which prohibits the unauthorized use of Olympic related words, derivatives, and symbols. We therefore demand that you immediately cease and desist from advertising or promoting any of your company's products in any manner which would cause such products to be associated with the Olympics."

**DEAR LAOOC:** "We are in receipt of your letter asking us to cease and desist promoting our Olympics album. Our record is a collection of 20-30-year-old songs as performed by a singing group whose name is, and has been, 'the Olympics' for over 25 years. Sincerely, Rhino Records."



John Waite and Jef Scott backstage at P.V.A. They've known each other since John was a baby.

**TO THOSE OF YOU** whose classified ad did not appear in this issue, we offer our apology along with a brief explanation: our message machine bit the dust. Please call again and record your message for placement in our next issue.

Satan, he is God, he is God, he is God,' surrounded by screaming and demonic noises from the other members of Black Oak Arkansas." Great research, Rev. For your effort, we're sending you a copy of Jim's new solo LP, *Ready As Hell*.

**EMI'S A&R LIFEGUARD**, Jamie Cohen (he saved a guy at the Ambassador pool last year), was at it again recently. During a party for John Waite aboard a 120-foot yacht docked in the Marina, Frenchy Gautier, EMI's creative services veep, lost his balance and fell overboard. Looking down, Jamie saw that Frenchy was in trouble, so he removed his jacket and dived in after Gautier. Unfortunately, he forgot to remove his pricy—

**COVER ME (WITH TICKETS):** Time to line up for front-row seats, kids. The Boss is gonna play seven nights at the Sports Arena in late October.



photo by Eric Watson

Photo by Jennifer Mesenbrink

photo by David Gahr

# THE UNTOUCHABLES

## *A Party Band Gets Serious*

**T**he story is the familiar plot line of a hundred showbiz sagas, from Judy Garland and Mickey Rooney in "Strike Up The Band" to John Saxon in the Fifties schlock classic, "Rock Pretty Baby." It goes like this: A bunch of young people form a common bond of friendship based on their love of a pop-music style. The kids put together a band and go on to success beyond their wildest dreams, and in so doing learn valuable lessons about life and personal responsibility. These lessons usually come about with much pain and tribulation before the end titles. We've all seen this coming-of-age struggle romanticized so often we tend to forget that there is some reality in even the tritest rags-to-riches movie.

A case in point could be made by scrutinizing the background and current affairs of the Untouchables, whose EP, *Live and Let Dance* (on the tiny Twist label), is enjoying unprecedented success. The interracial, ska-influenced band (that's already two strikes against them, another case of life imitating art) has been in existence for nearly three-and-a-half years, playing in and around Southern California and becoming a big

enough draw on the local scene to headline recently at the Palladium.

What evolved into a musical group began as a loose-knit pack of enthusiasts for mod music and lifestyle, who gathered to dance at the movement's local hub, the now-defunct O.N. Klub in the Silverlake area. The music featured there was primarily ska and reggae, and the manner of dress emulated the style of English youth in the mid-Sixties: Straight-legged trousers, three-button suits, pork-pie hats were the preferred dress, and the moped was the accepted mode of transportation. The guys who were to form the band attended the Klub regularly and became known as the best dancers on the crowded dance floor. Although several of the founders, notably guitarist Clyde Grimes and vocalist Chuck Askerneese, were somewhat experienced as musicians, the rest had little more going for them than youthful exuberance and some

hand-me-down equipment recycled from their families' garages. After a few loose rehearsals, they made their debut at the old hangout to great response. They continued to play at other local venues until they were contracted to perform regular Thursday dance nights at the Roxy for a good part of 1983.

One of the more interesting elements about the Untouchables' evolution lies in the fact that the group was never without a following. Unlike most other bands, the members were already well-known personalities in their scene before the first gig took place. This notoriety accounted for a somewhat cavalier attitude in rehearsals and work habits.

**'A** year into the band," Clyde Grimes says now, "it really started to bug me. The other bands I had been in were really good—I was usually the worst musician. We [the Untouchables] rehearsed a lot, but it was never serious rehearsal."

"For a long time, the gigs were the most important thing," recalls Dave Luvian, manager of the Untouchables. "What the band had to come to grips with was that rehearsing, writing new material, and participating in business decisions were just as important as the gigs."

*The current lineup: Jerry Miller at right*



Caine Carruthers

Glen Symmonds

Chuck Askerneese

Josh Harris

Clyde Grimes

Clyde lifts off from O.N. Klub stage during band's party peak.

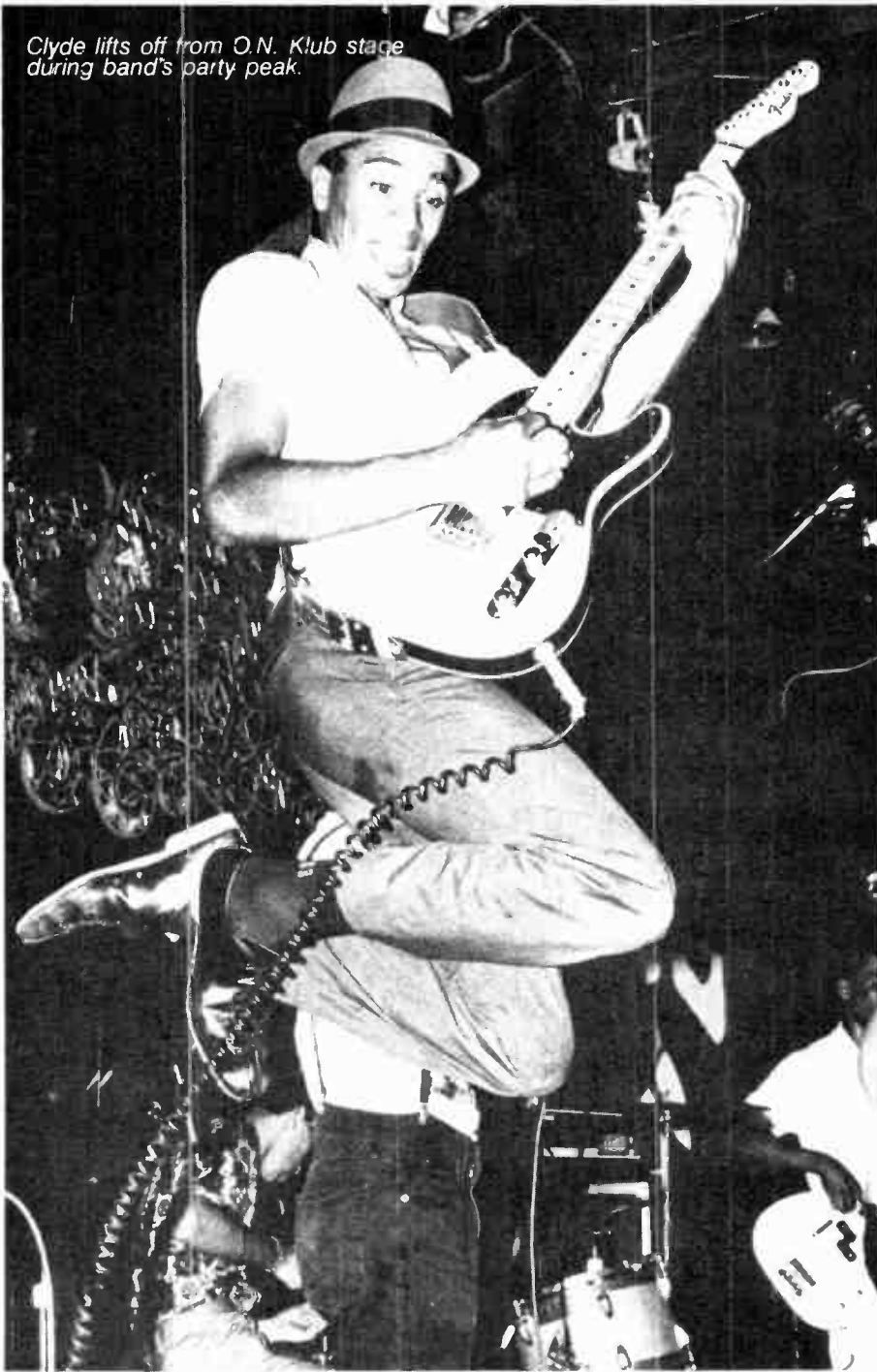


photo by Lesley Campbell

Lumian, who has been a fan of the group from the beginning, continues: "The band was hamstrung by their initial success. It was one of the things that made them different from others."

The blind acceptance by their fans had its downside, as well. In terms of the act becoming a more commercially competitive unit outside the scene's tight little island, Grimes felt that "It distracted us from working hard and progressing, because there was always so much going on all the time."

The band cruised along for a year-and-a-half with its original lineup. All the while, factions were developing within the band based on its musical identity and philosophy. Several of the founding members were key movers within the L.A. mod movement and felt that it was essential to keep the band's "pure" mod musicality. Others felt that the idea of only doing pure ska / reggae-based material was too limiting if the group was to succeed on a larger scale. While not wanting to turn their backs on their loyal following or the music that brought them together, the band knew something had to give. After much soul searching, two of the original members of the band *voluntarily* dropped out in order to make room for keyboardist Josh Harris, who has become, according to bassist Caine Carruthers, "our musical guru."

"I'm a veteran in the group," Harris explains. "For the most part, I had more knowledge and diversity. I don't think they realized my experience when I joined."

Coinciding with the addition of Harris was a shift in attitude. Encouraged by the band, Harris assumed the role of teacher and—to some degree—musical director. Coupled with the dynamic leadership of Clyde Grimes, the chemistry is formidable. "Their exuberance could not be denied," says Harris, "but it was a real challenge to unify and make it cohesive." Shortly thereafter, bass player Carruthers was added. A young veteran of the local club scene and friend of the band, he

*Continued on page 15*

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# THE ENIGMA STORY

## *Independent With a New Twist*

**S**omebody has invented a better mousetrap. Or in the case of Wes Hein, Bill Hein, and Steve Boudreau, a better way to run an independent record label.

So what's so hot about Enigma Records? In less than three years, Enigma has become the fastest-growing independent label in the country, with two releases every week and a catalog that reads like a Who's Who of California-based music: over one-hundred associated artists (approximately 30 signed directly to Enigma) with almost 40 distributed labels, including Metal Blade, Bemisbrain, New Alliance, Index, and Freeway.

Last year, Enigma and EMI America announced a joint venture to collaborate on a special Enigma / EMI roster. With the corporate giant's mass-market know-how, and the Torrance-based indy's street smarts, Enigma has, to borrow a phrase from the recording studio, quite a dynamic range. The independent label now has the flexibility to compete in the mainstream, without sacrificing the 2,000-to-10,000-unit independent market that has been Enigma's base.

With many bands using Enigma as a stepping stone to the big time, one might expect that Enigma's alliance with EMI was spurred, in part, by the label's desire to stem the flight of its artists to the majors. Not so, says label prexy Wes Hein, a decidedly non-bitter man in his twenties who, during our visit, was dressed (as was the rest of the staff) in a brand-X polo shirt and shorts, as if he

had just come back from the beach. "There's never any regrets when a band goes on to a major label. It's always happiness and 'Hurray!' It makes us look good—it's that much easier to sign the next band to a pressing-and-distribution deal. You always need winners to encourage people to come in.

"But when we find somebody like the Red Hot Chili Peppers, or the Del Lords, we not only want to deal with them now, we want to deal with them in five years. We want to have the capability to be able to go to a band and say, 'Sign with us for seven years.' With good conscience, I couldn't get somebody to sign a long-term deal without somebody to back it up. EMI gives us that somebody to back it up. We can approach a band and say, 'You'll have the distribution, you'll have the promotion, you'll have the recording funds that you deserve.'"

The label was formed as an outgrowth of Greenworld Distribution; it got serious when Motley Crue approached the distributor for help in marketing their self-produced debut album. Since 1983, Enigma and Greenworld have been run as completely separate divisions of a parent corporation, Greenworld Records, Ltd., which is owned by William Hein, Wes Hein, and Greenworld Distribution head Steve Boudreau. In practice, this means that Enigma pays for the office space it rents from Greenworld and Greenworld pays for each record it buys from Enigma. In addition, says Hein, (who like his brother holds a degree in economics from UC Irvine), the division structure prevents the two businesses from competing with each other. And though Greenworld is Enigma's biggest distributor, the label's

product is also available through JEM, Important, and Big State.

Enigma's collaborative philosophy remains the key to their rapid growth. Of the 200 or so items in Enigma's current catalog, approximately 80 percent are released in conjunction with another label. Most releases fall into the pressing-and-distribution category, with Enigma acting as the manufacturer and distributor.

Under a pressing-and-distribution deal, a label (often the band's) supplies Enigma with everything required for the actual manufacture of the record: the color separations for jackets and the lacquers from which the record stampers are made. Says Hein, "In reality, many times it's our artist doing the cover, many times we master the record, or our color separator does the separations." But, he adds, pre-manufacturing charges are usually paid by the band's label.



Prez Wes Hein carries torch for Enigma.

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"A pressing and distribution deal, for us, means very little or no cash outlay. More often than not, we pay no advance to the band, although we do advance the cost of manufacture. The reason the deal is structured like that is, by and large, these are one-off deals that are provided to help get the artist's material out there and help get them, hopefully, a hit record without tying them down to a seven year contract. And the band is given full artistic control.

**I** know people are going to read this and think, 'The tightwad, of course he doesn't want to pay advances.' But there's a very definite reason. We're a record label, not a bank. An advance is not going to make a big change in a band's financial picture. It's more of an ego thing: 'What are we gonna tell our friends when they ask us if we got a big advance?' Paying advances for us is a big step in the wrong direction. I'd rather put \$3,000 into promotion, or sign another band.

"The record business is an industry where, characteristically, anybody who puts effort into you, puts money into you, is going to have their hooks into you for your creative lifetime. We've offered an alternative to that. And it's not, 'Go make your own record and get your own distribution and if you make it, good luck.' We'll treat you as we would treat

somebody that we've signed ourselves. It's been a very good marriage between us and the bands."

## "I DON'T WANT TO BE JUST A FARM TEAM FOR THE MAJORS"

—WES HEIN

Apparently so, for the list of Enigma artists includes Agent Orange, Bitch, Blood on the Saddle, Ray Campi, Code Blue, Doll Congress, the Fibbonaccis, 45 Grave, Green on Red, James Harman, Jon & the Nightriders, the insane John Trubee, Harvey Kubernik's entire assemblage of street-poets, and Enigma's latest discovery, Christian Metal-mongers Stryper.

In fact, regional music has proved so

successful for Enigma that they are opening a New York office next month, and are planning branch offices all over the country.

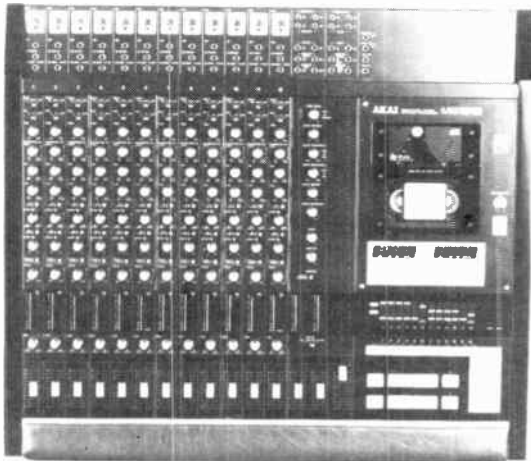
Enigma's initial manufacturing costs range from about \$2,000 to \$5,000, depending on the complexity of the packaging and the initial quantity manufactured. The cost to the artist is the studio costs, which can be from two-ten thousand dollars, plus artwork and color separations, which are about \$1,000. For that amount, declares Hein, "they can have a record marketed, advertised, and promoted by the Enigma staff, in conjunction with their own promotion."

The band's obligation, however, does not end with the delivery of the masters and artwork, explains Hein. "Sometimes a band will come in, give us a tape, and say 'Okay, you do everything, make us stars. Just make sure when Warner Bros. calls, you give them our number.' A lot of times, they've spent the last month in the studio, and to get a low rate they've been there from midnight to six, and have really killed themselves. Then they work real hard to get the cover together. There's this sense of relief when the contracts are signed. And we tell them, 'No, the work hasn't even started yet.'"

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BETWEEN  
THE  
PAVEMENT  
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PENTHOUSE



...a recurring series focusing on bands & artists who are neither at the bottom nor the top of the rock hierarchy but rather in the vast gray area between.

by Randal A. Case

Countless acts record demos and showcase around Los Angeles each year in pursuit of a record deal with a major label. Some succeed. What follows are profiles of four bands who've done just that, only to face an even bigger challenge: recording their debut albums. Each of these bands—Cock Robin, KoKo-PoP, Chain Reaction, and St. Regis—has gained the affirmation and confidence that results from getting a commitment from a big-time label. Now, it gets *serious*. Will the first album accurately represent the band's music? To what extent will the band control its own destiny? Will the major components—label, material, producer, engineer, studio—fit together harmoniously? Will a fundamental flaw be exposed? Ultimately, will the band's music, as represented on its debut album, gain the commercial acceptance that is the point of the venture? At this stage of the game, there are more questions than answers.

**CHAIN REACTION** (Elektra)

When I caught up with Chain Reaction's Thomas Guzman-Sanchez, his band had just finished laying down rough tracks in New York for their

# MAKING THE DEBUT ALBUM

Elektra album and were preparing to finish up the job at L.A.'s Westlake Recording Studios. It felt like a long time in coming. Though the group had been pursuing a record deal for only four years (which isn't all that long in the Land of Record-Company-Contracts), the many hurdles and slow-downs had been frustrating.

discovering that there were easier things in life than getting a band booked. "We couldn't even play the Central," huffs G.-Sanchez. "You'd think a club like that would be easy to play." Other venues were more receptive to the band's talents, and Chain Reaction started performing highly visual live shows, playing self-termed "bend-o-bop"—a mixture of



Chain Reaction

"Hurry-up-and-wait is the best way to explain what was happening," says bassist / lead singer Guzman-Sanchez.

Chain Reaction began playing the local club circuit in 1980, quickly

funk, Latin percussion, and raw-toothed rock & roll.

Good word-of-mouth turned the act into a solid and often sell-out draw, as well as piquing Elektra's interest, but



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finalizing a deal took time. And the band's split from their original manager created time-consuming legal maneuvers. (Currently, the group is managed by Ray Castro.) Once the original management contract was severed, Sanchez helped rekindle the record label's excitement through video copies of his band's appearances on *Thicke of the Night* and *ROQ of the '80's*.

"The band persisted and hung on, and now everything's working out," says G.-Sanchez. "Some of the negotiations needed to take time. This is something for all artists to remember: There are going to be a lot of carrots hung out to get you into projects, but if you're too hungry, you'll snap at the wrong one. If you hold out and think things through, the right carrot will push its way to the front of the others and you'll see it."

Vying for some different sounds, the band is studio-bound with some intriguing equipment with which to record, including a modified Roland GR-707 guitar synthesizer with an expander module, synthlaphone, Indian tablas, and custom-made guitars and bass guitars. "We're going to twist knobs where they're not supposed to go," says G.-Sanchez, to which guitarist Mike Vangerov adds: "If what we come up with sounds normal, it's no good; people have heard that already."

Chain Reaction's LP is being produced by John Luongo, who produced Huey Lewis' "I Want a New Drug," and engineered by Greg Hellman. The tentative release date for the effort is sometime between Christmas and January 1st.

#### COCK ROBIN (Columbia)

Cock Robin, with a little help from their friends (including manager Jay Landers and Ron Oberman of CBS Records), struck an album deal with Columbia in May. "But it's not like we started the band by saying, 'We've got to go get a record deal,'" explains Peter Kingsbery, who writes, sings and plays keyboards with the group. Adds the



Cock Robin

luscious Anna La Cazio, who shares the vocal and keyboard chores: "Our original intention was just to play live"

They've managed to sneak plenty of that in, just prior to going into the studio. Aside from working hard in pre-production rehearsals, the band's done a handful of local dates and opened five major shows—one to a crowd of 15,000—for Billy Idol. (Cock Robin, in fact, is rumored to be one of the few Idol openers not to get booed off stage.)

Producing Cock Robin's LP is Briton Steve Hillage, onetime art-

rocker / "space-guitarist" with Gong, who, after a few solo albums on Virgin Records, branched out as a producer on a record by the Australian band, Real Life.

"[Cock Robin] has three different elements that stand out," says Hillage, with a soft accent. "They've got that very special vocal style, which is at times almost operatic. There's this little taste of Spanish influence, which is very interesting because Los Angeles was originally a Spanish town. And, when they play, there's sort of an aggression

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in the music—I'd call that new wave. The music isn't laid back . . . It's very up-front, punchy. I suppose that's one of the reasons they're interested in a British producer. British groups don't play back on the beat. They play on the beat or even ahead of the beat."

For those who know their music

bandmember Chris Powell got the job of producing the LP.

As a player, Powell is no newcomer to the business: His alto sax work has been requested on many projects, including ones by Rose Royce, Chaka Kahn and, more recently, Rick James.



KoKo PoP

trivia: What other player from Gong has produced an L.A. act on vinyl? Player-turned-producer Mike Howlett. The band he produced: Berlin, on their *Loveline* album. (If you got that right, give yourself five points, and keep an ear out for Cock Robin's debut LP when it's released in mid-January.)

#### KOKO-POP (Motown)

One of the more curious aspects of the KoKo-PoP story is that not only was the group able to strike a deal with a major label—in this case, Motown—but that

Yet, Powell's production experience has been limited exclusively to demos.

How, then, did he land the post as producer?

To start at the beginning: Between live gigs with Rick James, Powell became interested in KoKo-PoP and started producing eight-track tapes on the band. There were nibbles from record companies but, at that stage of the game, no money nor commitments. Powell then accepted an offer to produce an independently financed 24-track by an all-girl band. Motown lik-

ed both tapes—especially a revved-up cover Powell cut of the young women doing the Temptations' "I Wish It Would Rain"—and outbid another label for KoKo-PoP. (For various reasons, the deal on the all-girl group got stalled.) Liking what they heard enough to put their money where their ears were, Motown signed Powell as producer on the project, and the speedy disco cover of "I Wish It Would Rain" eventually showed up as a cut on the KoKo-PoP album.

Moving from eight to 24 tracks posed no great problems for Powell.

"With 24-track you want the same warmth you get on eight, but you want to expand it," he explains. "You're making it bigger. There's a danger there, too. A lot of people go crazy in the studio. 'Hey, let's try this! Strings might sound good here. Let's put a tuba here.' And by the time they're finished, they've got a marching band on the track.

While Powell strongly believes good pre-production can save a mountain of money in studio time, he was willing to try some experimentation cutting the LP. In fact, he spent a full month trying to attain effects and add creative touches. (The bagpipes on his funky "Make You Feel Better" were added during the last month in the studio.)

"Baby Sister," the first single released from KoKo-PoP's album, reached a middling #41 on the soul charts. At the time of this writing, Powell was in the studio trimming time from a cut Motown intends to release as the band's second single, "I'm in Love With You."

#### ST. REGIS (PolyGram)

Between early 1981, when St. Regis began courting label interest, and May of this year, when they signed with PolyGram, the band went through two shifts in musical direction. At first, the keyboard-oriented outfit (the group has never used guitars) was playing long songs that bordered on jazz-rock fusion. Then, about a year later, the tunes took on a shorter, poppier character. Their

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latest change—and the one to get them signed—has been to move out in a funk-laden vein.

"It wasn't like we were sitting back saying, 'This is what we'd better do now to get ourselves a deal,'" explains Greg St. Regis. "That wasn't it at all. We're doing what we do now because we love it, which is the reason we're so good at it."

The band's history from '81 to present includes not only changes in musical direction but personnel changes, vigorous local-club gigging, and producing their demos. A recent example of the latter was an elaborate 24-track tape. "If that didn't get us a deal, we planned to press it up ourselves, sort of as an expensive calling card," says the band's British manager, Les Leaney.

Ironically, the label to sign St. Regis never heard a single note from the demo. "Al Kooper came into a club to hear another band," says Leaney. "And that band's list hadn't arrived yet. So I got him in on our list; at the box office, they didn't know who he was. He liked what he saw and heard and we had a handshake deal with PolyGram two days later."

(Kooper's complete list of credits is too enormous to list here, but in part includes founding Blood, Sweat & Tears, playing keyboards on Bob Dylan's *Blonde on Blonde* and the Stones' *Let*

*It Bleed*, as well as producing Lynyrd Skynyrd and the Tubes. Just prior to catching St. Regis, Kooper had been named West Coast Head of A&R for PolyGram.)

Is the band upset that they put so much into their last demo and it didn't

tapes. Just doing them helped tremendously!"

"Plus, you have to remember the tape got a buzz going with publishers and other labels," adds Les Leaney. "It was instrumental in keeping the band's attitude up."



St. Regis

seem to matter with regard to the PolyGram signing?

"No," says Marc St. Regis. "We learned a lot through making those

"Besides," says Greg St. Regis. "we got the deal, and that's all that counts."

The St. Regis album is slated for January release.



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# DO THE TIGHTEN UP

## Bands Reveal Their Rehearsal Techniques

This article was researched and written by Ben Brooks, Ronald Coleman, and Bruce Duff.

From one-car garages to giant soundstages, hundreds of L.A. bands are conceived and developed every year. At any given time, this music capital is seething with would-be success stories, only a small fraction of which ever realize the full fruits of their labors. But it all starts in a sweaty rehearsal facility somewhere. And the bands included in the following survey are not unlike the most primitive living-room assemblages banging out all method of cacophony at this very moment. They all concocted their unique version of pop music in a living room, garage, or dingy rental space.

### Alcatrazz

New guitarist Steve Vai is in charge of conducting rehearsals for Alcatrazz, just signed to Capitol Records. He had similar duties when he served under his original mentor, Frank Zappa. Vai has an eight track and a small rehearsal place at his house, and the material takes form there, through his efforts and those of keyboardist Jimmy Waldo, bassist Gary Shea, and drummer Jan Uvena. "We get the song semi-happening and then record it," Vai explains. "Then we tear it apart and listen to it part-by-part."

Lately, Alcatrazz has been rehearsing for the basic tracking of their upcoming third LP. After doing the preliminary work at Vai's house, the band moved to Pacific Sound, a rehearsal soundstage in Chatsworth, to further develop the

material with producer Eddie Kramer (Jimi Hendrix, Fastway, KISS, Led Zepelin). Here Kramer and Alcatrazz work on timing the songs, and as Vai puts it, "trimming the fat."

Next up, Graham Bonnet enters with the lyrics he has written from the demos given him by his band, and then the band goes back into rehearsal with Graham, adding ornamentation around Bonnet's vocals. If it all sounds calculated, Vai assures that "Some songs

are put together much more recklessly. I show the guys a guitar part, and everybody just uses their rock instincts and we come up with a more raw, reckless-sounding song."

Once the band has gotten their LP under way, they will also begin rehearsing for an upcoming Japanese tour. "For concerts, we try to work out as thick a sound as possible and incorporate as many of the overdubs as we can. We work on a large soundstage and work out the show." —B.D.

### The Babylon Warriors

The Babylon Warriors are survivors. After six years and many changes, this respected reggae band is at the forefront of the expanding reggae scene in L.A. Their *Forward* LP, released last year on the independent American Music label, was a strong package, but went unnoticed outside the reggae community.

Bandleader Patrick Barrow says that



Alcatrazz

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rehearsals are important to the band despite the limits set upon them. "A rehearsal is a combination of three things: We take care of business, work on new material, and prepare for shows." Barrow has converted his garage into a rehearsal studio and hopes to install an eight-track studio in the near future. The Warriors conduct their rehearsals during the evenings because many members work during the day. "Since we can't really rehearse full-time," Barrow says, "we've got to do a lot in a short period of time."

Recently, the Warriors headlined at the Country Club; they're now preparing to start work on a new album.—R.C.

### Darius & the Magnets

The Magnets have taken up rehearsal residency at Modern Music on Cole in Hollywood. Says Magnet bassist Tom Jones, "We like it because we can duplicate our stage setup, and also, there are mirrors on the walls so we can monitor how our presentation looks."

The rehearsals are conducted by the main songwriters of the band, Darius and guitarist Michael Packard. The band tries to rehearse three times a week, though that's not always possible. They tape their rehearsals on a ghetto blaster and "It usually comes out pretty good. We can refine the new songs from those tapes."

According to Jones, the band's rehearsal procedure is as follows: "We make it a point to go through the set twice, and if there's time we work on new songs. We try to keep writing. Sometimes, we spend a whole rehearsal working on new songs so we can work them into the set at the next rehearsal." Jones also notes the value of an organized rehearsal system: "Many bands break up because of bad rehearsals. Somebody comes in and says something without thinking, or somebody makes a musical mistake and someone else jumps on him about it. That's when bands can get into the kind of fights that cause breakups." —B.D.

### Oingo Boingo/ Danny Elfman

Currently working up a new album, Oingo Boingo is rehearsing at Audible Sound in Burbank. "We divide rehearsals up into two kinds," says Danny Elfman. "I'm talking about the fun kind and the not-so-fun kind. The kind we don't like to do is when we're rehearsing just before a concert or tour. This we like to keep to an absolute minimum. We do it just to remember all the old stuff off the albums. On the other hand, when we're getting ready to do an album or put together new material, that's when rehearsal is fun. At that point, it's a creative process and not just a mechanical one."

With a double deal at MCA, Elfman has just completed his first solo album—a project that didn't require the kind of rigorous pre-production rehearsals the band is accustomed to. "With Oingo Boingo, we try to put in a month of pre-production before an album," he says. "That'll get up to five days a week. We may rehearse 25 songs and record that many and pick and choose. We use four-track in rehearsals to capture ideas and I use an eight-track at home. Sometimes, we're rehearsing eight hours a day just before recording."

Oingo Boingo has never relied on video cameras or mirrors to monitor their stage performance. "We don't care what we look like. We don't want to look like we're having a good time if we're not having a good time," reasons Elfman with a shrug. —B.B.

### The Pandoras

The Pandoras remain literally true to their roots during rehearsals. This outfit of females who perform Sixties-flavored garage-style sounds rehearse in—you guessed it—a garage, located in Whittier. "They prefer the garage to any studio," explains their manager, Gary Wild. "I have access to many good studios, but they don't like the sterile, white walls of a studio," he says. The Pandoras have recently gone through

some drastic personnel changes in which lead singer/songwriter Paula Pierce remains as the only original member.

An "intense" rehearsal schedule is being followed by the band at the moment as they prepare to embark on a three-week tour of the East. Wild states: "We have a poster on the garage wall of the champion wrestler Hulk Hogan, who Paula is inspired by." —R.C.

### Rain Parade

One of the distinguishing characteristics of Rain Parade is the band's dogged rehearsal program—a commitment that has the band grinding out songs or putting together sets at least five days a week. "Pre-production rehearsals are extremely rigorous for us," admits Will Glenn, keyboardist with Rain Parade. The band, signed to Enigma with an LP and EP, rehearses at Mike's Boxes in West L.A. "We'll spend a lot of time on the drums and rhythm section. The pre-production rehearsals are the bedrock for what we do in our live show, because what we do for the record is our best effort."

Recently, Rain Parade completed a two-week tour and before that the band was on a five-week jaunt. "Our schedule seems to be changing all the time," explains Glenn. "We spend as much time on tour as we do at home. Rehearsals have been replaced by touring. We are a fairly controlled group live, but in rehearsal we do a lot more experimentation on songs. Our songs spend a long time in the rough stages, where the members of the band are trying to work out their licks." —B.B.

### The Red Hot Chili Peppers

A rehearsal schedule for the Red Hot Chili Peppers can get "as wild as the Peppers," exclaims Lindy Goetz, the funky four's manager. The group has rented various studios around L.A., such as S.I.R., Galaxy, and Far Out, on a monthly basis to avoid what Goetz terms "the monotony of the same studio." This should not come as a surprise to those familiar with the sound of the Peppers.

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However, the Peppers, believe it or not, are disciplined when it counts, as Goetz explains: "We try to get as much out of rehearsing as possible. For an album rehearsal, we try to fine-tune the songs so they are more record-worthy and done tight, like a clock." On the other hand, the "highly spontaneous" nature of the Peppers, as described by Goetz, creates a wild and loose rehearsal when preparing for a performance.

—R.C.

### Carla Olson & the Textones

Having day jobs through the years has limited rehearsal time for the Textones. On weekdays, the band must rehearse from eight to midnight. But the Textones have taken full advantage of that time. "When we rehearse for recording," says Carla Olson, "we really work hard to get it all down before going in the studio. For our album, we finished basic tracks for seven songs one day from four in the afternoon until midnight."

Carla cites the functioning of the P.A. as one of the most important ingredients of a successful rehearsal. "If you get somebody screwing around with the EQ, it takes 20 or 30 minutes of your val-

uable time to have them sort it out." However, Olson is quick to put the fledgling-band and rehearsal-studio relationship into perspective. "If we were Van Halen, I could sit and complain about rehearsal studios for hours. Because then we'd have the money to buy anything we

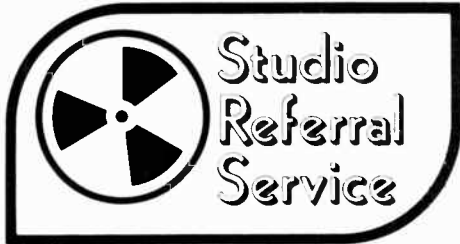
wanted. When you're floating an account with someone, they're trying hard to overlook the fact that you owe them money and you're trying hard to overlook the fact that maybe the mics don't sound great that night. It's the old saying, 'You get what you pay for.' —B.B.



Chili Peppers rehearse their lips.

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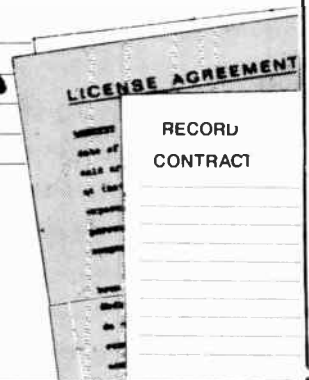
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# PRACTICE, MAN, PRACTICE:

## *An Overview of the L.A. Rehearsal Scene*

by Lawrence E. Payne

**S**o, you're ready for the big leagues. Got your songs together? Got a lineup that won't fall apart at the sound of the first catcall? Got your management in control? Finances? Have you practiced at any time during the last four days? No? No!!! Go back, and try it again! And don't come back until you've learned your lesson! Practice, rehearsal, and more rehearsal is the key to a successful career in the big leagues. No one gets away without it! Not Prince, not the Priest, not nobody!

But you're stuck in a rotten neighborhood, the scumminess of which is rivalled only by the digs where you spend your non-rehearsal time. The people next door to your rented garage have threatened you with a Federal Drug and Noise Limits Investigation if you do not immediately cease rehearsals. What's a rocker to do!

The answer: Investigate the possibilities of block time at your neighborhood professional rehearsal studio.

Rehearsal is, aside from extensive practice and refinement, an attitudinal process. Says Mark Antaky, at Valley Center Studios in Van Nuys: "A studio like ours saves money. We have someone here at the front desk at all times. If someone comes in to visit a band, he will be received, and checked before going in to the studio. We think musicians should have a proper working environment, which is important, as far as being creative is concerned. They don't feel compelled to simply relax and smoke a joint. It's a very legitimate process."

The fact that L.A. is the hub of the music industry accompanies very real

concerns about equipment safety, which leads Richard Sandford of Underground Studios, Inglewood, to say, "When you rent a garage, you have to provide a P.A. Many times, the neighbors will complain around ten o'clock at night. Then, you have to deal with the fact that your equipment, which is possibly uninsured, could be stolen, and that perhaps the facility is uninsured. You take your chances. Professional studios have people on duty around the clock."

"I believe this is a service business. We offer a service for creative people," says Denny Randell, of Rock-O-Phonic Center Studios, North Hollywood. "I think the way you treat people who come in is important, too. So, we are planning many other services for artists above and beyond rehearsal facilities. I feel that within this system many doors are opened to a creative person once he makes it. He can become financially independent. For a lot of struggling artists, even ones that are very, very talented, it's a hardship. So, we'll gather a lobby of talented people whose services could prove valuable. We're very artist-oriented."

A major goal of nearly every musician or performer is to embark on a successful tour. But first, it is essential that each component is in place: the music, the lights, the sound system, the choreography, the tour management, the label support. "I find a growing awareness of the need for professionalism in the L.A. area," says Randell. "They realize you cannot be a creative person in a vacuum. If you don't understand the business, you can't do business."

There lies the vicious circle. Without money, you can't make money. Frustrated?

Do as Randell suggests, which is to split your time between the living room and the rehearsal studio. Write the tunes at home or in a garage, and define them at a studio. Block your time well in advance, and the hourly rate will likely be a little lower. "Like in any other situation," he says, "you're only as effective as your tools."

Numerous technical challenges are to be considered by any band that deals with a rented P.A. system for the first time, which is why most of the more established rehearsal studios offer assistance. Michael Reed of Pacific Sound, Chatsworth, offers practical information: "What a lot of bands can do is get into a vicious circle where they turn up everything once the vocals go up. That's not necessary, if you allow someone to teach you the fundamentals."

The law is another consideration. If the Delectable Goodies are indeed destined to destroy Judas Priest in a double-bill metal duel, you must first weather the police. Dave Farrell of Clarity/Farrell Audio in Burbank, says, "The law now states that when the police come to your property for the first time, they have the right to impound your equipment. They don't have to wait. If the police don't like you, or if you or the officer has a bad attitude, watch out. He can take your stuff right away."

One more thing: a band can hardly hope to compete with highly organized rehearsal studios for quality facilities and equipment. As Farrell explains, "We have \$250,000 worth of P.A. equipment in stock. That is the biggest advantage. At most studios, you have to go in, turn the P.A. on, and most of the time you have to dial it in and get as much volume as possible without feedback. Here, you walk in, and the P.A. will pin your butt to the wall. If I can get the P.A. over anybody who plays in W.A.S.P. with a vocal, I can pretty much get it over anybody in L.A." ■

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# Audio Update

## AUDIO

by Jeff Janning

**JVC Cutting Center**, Hollywood, Ca. Due to the incompatibility of the JVC and Sony digital disc mastering systems, the Cutting Center has added the Sony PCM-1610 digital system to complement its JVC DAS-900 system. This is also in keeping with JVC's Japan-based CD mastering plant's addition of Sony equipment, allowing them to manufacture Sony-mastered digital discs without the additional work of converting to the JVC format.

**Theta Sound Studios**, Los Feliz, Ca. Studio owner Randy Tobin tells MC: "We recently expanded the studio with the addition of a Yamaha CX5F Music Computer with DX 7 voicing programs. We also added a second DX7, a Roland MSQ 700 Sequencer, SCI Drumtracks, and a Midi interface." Currently in tracking is EWI, a group named after the electronic

woodwind instrument they use (see picture). August is laying down one side for a video which Randy Tobin is engineering and co-producing with Wally August. Durell Coleman cut a demo that got him on to *Star Search*. Randy also tells us "the new voice on the phone at Theta Sound is Cyndie Tobin, who is now studio manager."

**Skip Saylor Recording**, Los Angeles, Ca. Buddy Ebsen and Russian artist Grisha Dimant are co-producing a single by Grisha. Skip Saylor is at the board with Tom McCauley seconding the project. Skip and Tom are also at the console for Los Elegantes, who are recording their second album for RRR Records with producer Raul Rodriguez. Skip and Tom are also at the controls for hard rocker Greg Hampton, who is being produced by Charles Green (once of Green and Stone Productions) for Charles Green Productions. There's a live one loose!

**Golden Goose Recording**, Costa Mesa, Ca. Artist Charles Khaliz is in with producer Dale Kimberlin for K/T Productions. Dennis Rose and second John Goetz are at the boards for the EP.



EWI

**Larrabee Sound**, Los Angeles, Ca. Recent updates in equipment include: 2 Studer A800 recorders, a Mitsubishi X90 Digital two track recorder, and AMS digital delay unit, a Super Prime Time, a Lexicon 224, two Keepex II noise gates, and two DBX 160 compressors.

**Sound Image**, North Hollywood, Ca. Sound Image president Marty Eberhardt tells MC: "It's very busy over here... Jackson Schwartz is

producing and engineering an album for Saint, who are signed to our label." Steve Hug assisted. John Henning is producing and engineering artist Neil Commings' new album, which will be label shopped. John is also engineering sessions on Body Q, who are self-producing an album to be label shopped. Alex Kazanegras is producing and engineering five sides on L.A.-based Legend. Patrick von Weigandt and Bruce Marian are engineering the project. Alex Kazanegras is producing and engineering tracks for artist David Walter. Steve Hug is assisting.

**Devonshire Sound Studios**, North Hollywood, Ca. To say this four-room studio is busy is an understatement. Teddy Pendergrass is in with producer Michael Masser tracking an album for Elektra Records. Michael is also tracking an LP for Peabo Bryson, also on Elektra; Stacy Lattisaw on Atlantic; George Benson for Warner Bros.; and Whitney Houston for Arista. Michael Mancini is engineering the sessions and Dean Burt is assisting. Joel Diamond is in with *Knight Rider's* Davis Hasselhoff tracking four sides.

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# Product Profile

Compiled and Edited by Lawrence E. Payne

## ► New 24-Buss Console from Amek / Tac

Amek Consoles Inc. announces the introduction of the Matchless series of 24-buss audio consoles.

The console offers such standard features as full 24-buss routing; four-band e.q. with swept mids and selectable Q; eight sends; eight returns; eight mono sub-groups; two programmable mute groups; and line return facility through the monitor section during remix.

The Matchless is a scaled down version of the highly successful "Angela" series console utilizing the same circuit design and many of the same operational features but in a smaller, more compact

## ► The Tac Scorpion

The TAC Scorpion is a versatile, low-cost, high-performance mixing console derived from the highly acclaimed TAC 16/8/2 system which the Scorpion replaces. Principle features include fully modular construction in a strong welded steel frame; 16 routing busses plus a separate stereo buss; four-band EQ with swept mids and selectable turnover points; four aux sends; two assignable aux returns; fader reverse function metering with switchable peak / VU ballistics; stepped chassis with horizontal fader section; ten-degree module angle; and pen-house meter hood.



The TAC Scorpion

package.

The Matchless comes standard in a 26 / 24 mainframe configuration, with larger frames and retrofit extenders available. An optional version containing a full patchbay and producers desk is also available. The retail price for the standard Matchless 26 / 24 is \$19,950.00. The Matchless with patchbay and producers desk will retail at \$24,950.00.

For further information, contact: Amek Consoles, Inc., 10815 Burbank Blvd., North Hollywood, CA 91601

The Scorpion is available in two frame sizes, a 27-position and a 43-position. A 16 / 8 / 2 with eight-track monitor in a short frame will retail at \$5,950.00. The same configuration shortloaded into a large frame will carry a retail of \$6,950.00. A 24 / 16 / 2, 32 / 8 / 2, or 40 / 2 will all carry a retail price of \$8,950.00. Short loaded mainframes of any configuration will also be available

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*METAL DETECTOR MAGAZINE*, Alma, Michigan

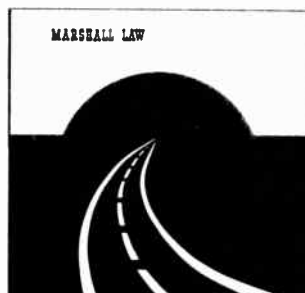
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# Reviews

## CONCERTS

### Echo and the Bunnymen

Greek Theatre  
Los Angeles

Atmosphere and texture were the key words when Liverpool's Echo and the Bunnymen seized the Greek Theatre stage for an utterly captivating show. But due to a sour ending, what could have been the concert season's most sumptuous meal left a bitter taste in more than a few mouths.

The Bunnymen do not thrash about on stage; they let their Eighties psychedelia, delicate as a spider's web yet more hazardous than flying masorry, make its own show. There are no references to the paisley movement here, but energy and force that many punk bands only hope for. An outstanding set design and murky, moody lighting effects contributed to the ethereal atmosphere—even the misty full moon in the sky seemed part of the show. But, as they rolled through songs like "Back of Love," "Never Stop," and "The Cutter," the band needed no theatrics to prove theirs remains one of Britain's most powerful new-music voices.

Drummer Pete de Freitas came closest to stage fanaticism as he pounded out the Bunnymen's throbbing beat, while Will Sergeant played mad scientist on lead guitar and bassist Les Pattinson was a picture of intensity. Undeniably, though, singer Ian McCulloch was the focus of the show. With his anorexic frame and languid movements, "Mac" possesses an unexplainable, hypnotic presence everyone in the near-capacity house could feel. Perhaps it lies within that beautiful voice that exposes the heart in his lyrics. Again, it's a case of music speaking for itself.

McCulloch would have done better to let his music do

all the talking. Despite unending screams from the audience's female sector and continuous, enthusiastic support from the crowd as a whole, McCulloch took verbal potshots at those in attendance, spewing condescending and sarcastic remarks between songs. The biggest insult of all was a sloppy, freestyle jam finale that essentially said, "How much crap will you take?" It was a decidedly scrub gesture for a group that had just proven in their show that they were above such unprofessionalism.

—Ron Gales



Echo and the Bunnymen singer Ian McCulloch.

### RATT

Fresno Selland Arena  
Fresno

Contrary to the opinion of hard rock disbelievers, heavy metal is not dead. RATT is evidence that it's still alive and kicking. And for those L.A.'ers who would turn up their noses at a concert in "unfashionable"

Fresno, you missed a hell of a fun show. At one point, though, I wondered whether I was at a concert or at a Frederick's of Hollywood fashion show—articles of feminine lingerie flew onto the stage from every angle!

Stephen Pearcy was in fine form and in mischievous humor, as well. He has, to say the least, a *commanding* and charismatic stage presence. Pearcy's voice was powerful and expressive, every bit as good as on vinyl. I was disappointed that he did not perform the trademark vocal octave-jumps as on "Back for More," and "Sweet Cheater" that send shivers up my spine.

The only thing that marred Pearcy's performance was a little more verbal crudity than I thought was necessary. I guess, though, that's rock & roll. Enough said. But action, speaks louder than words in

remainder of the show went without so much as a hitch. Highlights were the wildly received "Round and Round," and "Back for More," the latter powered by Warren Di Martini's stunning guitar solo—just plain beautiful.

Judging from their show, RATT fever is spreading.

—Karen Burch

### Difford & Tilbrook

The Palace  
Hollywood

In a sold-out two-night engagement, England's Difford & Tilbrook emerged from the murky anonymity of cult status into what appears to be pop stardom. The fast-paced, hour-and-a-half set bounced along with cuts from their new A&M album, interwoven with older favorites from their last incarnation, the critically acclaimed Squeeze. The soaring pop melodies and clever wordplay of the duo's material were enhanced by a band consisting of two drummers alternating on percussion; two female keyboardists who doubled on backing vocals; and bass, as well as the acoustic and electric guitars of the writer/vocalists. We're talkin' big sound, folks! The overall effect was multilayered and early Motownish, with some often spectacular background vocals. Difford handled all the lead vocals, and his voice reminded me somewhat of John Lennon's, except he riffed more and was much more fluid. But, that could be the nature of the songs and their melodies. The stand-out numbers included "Hope Fell Down," and the funk-based "Action Speaks Louder Than Words," as well as a slightly faster "Black Coffee in Bed." Much to their credit, their taste in *covers* was inventive and unusual, featuring a knockout version of "Band of Gold," and, as the encore, a beautiful acoustic version of "Your Cheatin' Heart."

The most encouraging thing about the concert was the familiarity the overflow crowd had with all the songs as they sang along with "Tempted" and others. It was gratifying to know that finely crafted pop music can and will be appreciated.

—Billy Cioffi



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**Reviews**

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**High Noon**

*At Madame Wong's Chinatown*

□ **Players:** Ariana Attie, writer, vocals; Mickey Kidd, writer, drums; Martin Keller, writer, guitar; Steffan Sion, guitar; Willie McEachern, bass.

□ **Material:** As you can see in the band's credits, songwriting is an important part of what this band is all about. As with so many bands in these parts, the accent is on the lesser songs, and their one valuable asset is overlooked. In this case, vocalist/writer Ariana takes the back seat to some average-to-below-

strong, personable stage presence, and appears very much at home onstage. Her vocals cover the best of country and "new" music stylings, but the songs themselves serve to inhibit the promise in her singing. She is obviously a talent worth watching, but one wonders if this is the best atmosphere in which to fulfill that promise. The band... well, if they would learn a bookful of bar-band standards, they could probably make good money doing "real" country.

□ **Summary:** A band with a confusing image is hard to listen to. A fresher approach to the original material is definitely in order. Ariana Attie is the strongest asset here, but at this point High Noon isn't the kind of support system she deserves. —*Albert Williams*

they are all good players, and very tight as a unit. Their straight pop numbers make no great demands on their talents, but the guitar / keyboard interplay works very well on the rest of their material. Guitar work by The Shadow was particularly noteworthy; it seemed he never really took a solo—they just grew very naturally out of the song as a whole, and slid gently back in. Banister's vocals were well-suited to the more complex material—a little limited in range and phrasing, but still very effective. The backing vocals need a little work, as they didn't blend together very well.

□ **Performance:** The small, downstairs stage at Wong's West doesn't allow much movement for four people and their instruments, but the band



*Shadow Banister: Intense, energetic presence.*

average writing efforts. Her one tune, "Ghost in the Mine," is the most captivating and original in the set. All of the rest falls into fairly traditional two-beat country with no innovative flair. That's too bad, because adding a new dimension to country is the prime ambition of the writers.

□ **Musicianship:** Solid if uninteresting work by Kidd & McEachern on drums and bass keeps the ensemble on a tight leash that guitarist Sion does his best to disrupt. His playing, while very fine technically, is too busy. Instead of complementing the vocals, he seems to be trying to achieve some sort of duet relationship with the singer, and it fails. Martin Keller's few solos were welcome for their gut-level simplicity and sensitivity to the tunes. Vocalist Ariana is a standout, but buried in walls of guitar histrionics.

□ **Performance:** Ariana has a

**Shadow Banister**

*At Madame Wong's West, Santa Monica*

□ **Players:** Tweed Banister, bass, lead vocals; The Shadow, guitar, vocals; Zav 10, guitar, keyboards, vocals; Timmy DeVinyl, drums.

□ **Material:** Their material is strangely schizophrenic. Their set is divided between bland, predictable pop numbers and some very remarkable, intense, and richly textured material. "The Six" is a moody, ethereal piece with a hyper-space guitar duet. "I'm Always Waiting" is an heavily atmospheric number with a good beat, high energy, and space-bop guitar. "She Took a Ride" hearkens back to Syd Barret-era Pink Floyd, but with a danceable beat.

□ **Musicianship:** Once the band got into their more complex material, it became evident

nevertheless projected an intense, energetic presence, and had the crowd moving (even if no one was actually brave enough to get out and dance).

□ **Summary:** Provided that Shadow Banister can overcome the unevenness in their material, they could develop into a unique and successful band.

—*Melinda Lewis*

**Raszebrae**

*At the Anti-Club, Hollywood*

□ **The Players:** Deborah Patino, vocals; Ingrid Baumgart, guitar, vocals; Janet Housden, drums; Katie Childe, bass.

□ **Material:** As their name suggests, the music conjures up visions of junglesque ritual. Vocal are laden with primal barks and screams. Drums and bass are at the core, along with a blaze

# Reviews

## CLUBS

of power-chord guitar. While most of the words were unintelligible, the audience understood and was mesmerized by the language of movement and sound.

□ **Musicianship:** The context of the word takes on a certain meaning. The three women are not studied musicians, per se. Here, there is more to be said about *feel*. Compositions are obviously planned, but a sort of improvisation takes place, each playing to and from the musical nuances, audience, and movement. At times I felt they got carried away. But they are a very solid trio.

□ **Performance:** Patino was the visual focus. Her movements are electrifying. She's no poser, though. She writhes and shakes, taking steps in place as if sliding into an altered state. With her vocal inflections, she accentuated a few key words which shed light on the gist of the songs so that the lack of lyric detail became unimportant.

□ **Summary:** Raszebrae are a young band with one foot in exotic artistic expression and the other bridging the gap with their audience. Spoken communication would take away from the whole idea behind this type of performance, as the audience should not be told what to think. It inspired curiosity as to where that primal emotion comes from. Maybe some sort of written program, like an opera, would serve as a reference guide for the audience. Then, the band could take the idea even further. In any case, im-

agine the kind of music you would hear on a prehistoric safari. Only drums, thuds, and voices of all types with the elephants and pterodactyls substituted for electric guitar. A collision of nuance at times produced entirely new instrumental timbres. I don't know what future there is for this kind of performance music, but I thoroughly enjoyed it. So you had better get to one of their shows soon, or risk missing out on one of the best trend-breaking bands of our time.

—Cindy Payne

## Big Daddy

*At the Palomino, North Hollywood*

□ **The Players:** Marty Kaniger, acoustic guitar, lead, and backing vocals; Vince Chiavarella, keyboards; John Hatton, acoustic, electric bass, backing vocals; Bob Wayne, lead, backing vocals; Jim Reeves, alto, tenor sax, flute; Gary Hoffman, drums, backing vocals; Dave Starns, lead guitar, lead, backing vocals; Tom Lee, rhythm guitar, bass, lead, and backing vocals.

□ **Material:** Big Daddy is a band that has to be heard to be believed—no mere words can do justice to their music. They do fractured versions of well-known songs, often splicing two wildly different tunes together to create unique, and absurdly funny, new arrangements. They'll do Barry Manilow's "I Write the Songs" to the tune and tempo of Danny & the Juniors' "At the Hop." They'll turn Pat Benatar's "Hit Me with Your Best Shot" into a doowop ballad, splice "Be Bop A Lula" into "Billie Jean" (throwing in

an instrumental break from Booker T. & the MG's "Green Onions"), and weld Van Halen's "Jump" onto "Summertime Blues" ("I'd like to help you son, but you're too young to... JUMP!")

□ **Musicianship:** Uniformly excellent. The ingenuity of their arrangements verges on brilliance, and one can imagine what skill, concentration, and long hours of rehearsal are required to keep eight musicians from accidentally straying off into the original versions of the songs—especially when they perform it all with such apparent ease.

□ **Performance:** Their set was appropriately fun, lighthearted, and full of energy (they even did their version of "Chariots of Fire" with the entire band running in place throughout the song). There aren't many club stages around town that eight guys with their multitudinous instruments could move around on very much, but they kept the energy level up even while standing shoulder to shoulder.

□ **Summary:** Truly a unique and entertaining band. For an evening of sheer fun, there are very few bands around town (or anywhere) that could equal Big Daddy. They definitely deserve star status in their own right.

—Melinda Lewis

## Darlene Koldenhoven

*At Sasch, Studio City*

□ **The Players:** Darlene Koldenhoven, lead vocals, keyboards; Pat Kelley, guitar, back-up vocals; Gregg Bisonette, drums, back-up vocals; Matt Bissonette, bass,



Raszebrae: Exotic expressionism.

photo by Naomi Petersen



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## Reviews

### CLUBS

back-up vocals; Rich Ruttenberg, synthesizer.

□ **Material:** At Sasch, this poised and confident songstress led her band through sizzling rockers such as "Body to Body," poppy toe-tappers like "Who Do You Know?" and soft, charming ballads like "Never Goes Away" (which is every bit as good as any similar tune garnering airplay today). Not every song she performed was excellent, of course, but the best of the bunch were exquisite.

□ **Musicianship:** Bassist Matt Bissonette laid low for much of the set, but showed his true talents with some funky string snaps and slaps on "Heart-crash"; Rich Ruttenberg's synth solo on the same song was likewise superb. The drumming of Gregg Bissonette was good, while guitarist Pat Kelley's leads and fills were more sufficient than superlative.

□ **Performance:** Darlene K. is a delight. Her vocal tone is lusciously pure and delicate, but developed sturdy edges at all the right moments. She has a lean, sexy look, and a casual, wholly magnetic stage presence. (In other words, I'm impressed.) During her subdued tune, "You're So Special,"

the stage lighting softened and a dramatic spotlight hit the slender lead singer. What risked being a syrupy (or, at best, ineffective) contrivance was, in this case, irresistible. □ **Summary:** Some of the songs here are exceptional. The band is capable of skillful backing and Darlene Koldenhoven is an enormously gifted singer who's striking in a sensual, yet sincere, way. This was one mighty fine set, indeed.

—Randal A. Case

## Rokway

At the Roxy,  
Hollywood

□ **The Players:** Christy Lawrence, guitar, vocals; Cliff Monroe, lead vocals; Mark Geimer, guitars; Michael Todd, drums, vocals; Eric Holland, bass; Byron Scott, keyboards, vocals.

□ **Material:** Your basic standard hard-rock fare, but performed with a crispness and clarity not found in most club bands. The use of keyboards and strong vocal arrangements enhanced the somewhat pedestrian songs. While there were no obvious hits, standouts were "Let Me Love You," a potential hit with a catchy chorus, and "Don't Be So Serious," which was a bit heavier and harder than most of their set. Also included in the eleven-song set was a faithful version of "Houses of the Holy," and "Rock to Riches," a song written after they were selected to appear on the compilation album of the same name.

□ **Musicianship:** These guys are all accomplished musicians, and it's obvious they've played together for a while; they're really together. Guitarists Lawrence and Geimer traded off on lead with some tasty licks. The rhythm section cooked, and the keyboards were a nice addition, though at times they could have done with a little less. Vocalist Monroe has a powerful, melodic style (a la Steve Perry), and the back-up vocals gave the band a pleasing sound.

□ **Performance:** Very polished, energetic, and visually oriented, but almost too rehearsed. Though it looked



Darlene Koldenhoven: An enormously gifted singer.

# Reviews

## CLUBS

like they were having fun, it almost seemed contrived, as if the showmanship were more important than letting real emotions shine through. Again, while it is a pleasure to see such a pro band, a bit more warmth and less posing might help them come across as more human. The set moved nicely with brief drum, bass, and keyboard solos, but never reached a fever pitch. It was nearly too steady a perfor-

## Darius & the Magnets

*At the Mix, Hollywood*

□ **The Players:** Darius, lead vocals and guitar; Mike Packard, lead guitar, vocals; Tom Jones, bass, vocals; Lee Walters, drums.

□ **Material:** Full-bodied originals. Most of the tunes manifest an affection for the kind of musical imagery brought over in the first British invasion. Beatlesque intros, Moody Blues textures, and Who-like intensity mix well with

was a standout, hammering away with energetic precision. The Mix is a cavernous club with easily the worst acoustical properties in the city. The smallest note became expanded as it bounced off the hard walls and floors. The only flaw in the otherwise fine playing was the Magnets not playing to the room. Backing down the volume and high end would have improved the overall picture. The end result was a wall of noise that rendered the lyrics unintelligible.

□ **Performance:** Darius has a slithery style on stage, moving a bit like Elvis Presley, but he came across vocally like Elvis



*Rokway: Hard rock with crispness and clarity*

mance. Monroe, though, does an able job as frontman—he has energy and charisma to spare.

□ **Summary:** There is really nothing to point out that needs fixing, other than just a kind of unease, as though there is something missing. Musically, vocally, and visually they're way above par—they just need that added *oomph* (and a hit song or two). They have their act together, and it looks like they're ready for the big time. They just need some refinement before they can compete in the race for rock riches.

—Katherine Turman

a modern style that draws from Tom Petty and both Elvises. The songs are all accessible and hook-laden, like "Shock Time" and the evocative "Through My Window." "Don't You Feel Like Me," with its sitar (played by Darius) over a droning bass is an effective, if eclectic, tune.

□ **Musicianship:** The Jones-Walters rhythm section is among the tightest in town. Packard's lead guitar was used sparingly, but to good effect. Darius managed to pull off some reasonably fresh licks on the sitar, and played a meaty guitar solo on "Though My Window." Walters on drums

Costello. The Magnets are a non-nonsense band, concentrating on music more than magnetism, but Darius' gyrations and pure rock charisma at centerstage more than made up for the Magnets' journeyman stage presence.

□ **Summary:** Why a band would want to be reviewed in such an unflattering setting is beyond me, but buried somewhere beneath the horrible aural maze a giant talent was at work. At this point, I'd have to recommend finding their recent single to find out what they really sound like. Call us again, guys!

—Albert Williams

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# Reviews

## ALBUMS



### Peter Wolf

*Lights Out*

EMI America

Demoralized? Uh-uh. Revitalized? Uh-huh. The split from the J. Geils Band displays Wolf in his best form since the early days of that unit. Kicking off with a surefire summertime classic in the title song (co-written with his soul step-daddy, Don Covay), Wolf delivers an entirely amiable LP that nimbly straddles classic R&B and contempo-rock . . . and vice versa. His recording unit is led by a pair of fellow Bostonians (albeit from two different neighborhoods), black electrofunkster Michael Jonzun and Cars guitarist Elliot Easton. The teaming works wonderfully on the rocker, "I Need You Tonight," which, with its urban pulse and classic R&R guitars, approaches the wistful combustion of Prince's "When You Were Mine." Other highlights: an affecting update of the dixieland dirge, "Gloomy Sunday"; the Four Tops-style "Baby Please Don't Let Me Go"; and "Oo-ee Diddle Bop!" an irresistible white-boy rap track. All five songs mentioned, by the way, are conveniently located on the first side; Side Two's spottier, but it does contain the amusing novelty tune, "Mars Needs Women." *Lights Out* may not be a heavy statement, but it's a blast-blast-blast.

—Bud Scoppa

### The Swimming Pool Q's

*The Swimming Pool Q's*  
A&M

It seemed as though the once-mighty wave of pop that the latter seventies nurtured had finally receded when

Shoes, the last holdout of that camp, lost their contract a couple of years ago. But, lo and behold, the surf's up again with the timely release of the Swimming Pool Q's hook-laden debut. Art-bent and Byrds-conscious, The Q's aren't afraid to let their guitars ring and harmonies blend under a pell-mell backbeat.

In fact, a group that can combine singularly poetic lyrics, eccentric phrasings, classic, updated pop motifs, and *bona-fide* enthusiasm in a minimal, synthesizer-dominated industry is almost too good to be true. The Q's debut bristles with and incendiary excitement that has been absent from the

charts for far too long, and, hopefully, tracks like "Pull Back My Spring," "Purple Rivers," "Celestion" and the brilliant "The Bells Ring" will smack an anesthetized MTV audience right in the face. Pop never died—it just moved to Georgia.

—Tom Lanham

### Alexis Weissenberg, Philadelphia Orchestra

*Brahms: Concerto No. 1 in D Minor, op. 15*

Angel

This moody, turbulent concerto rings with the familiar echoes of Beethoven, but the passionate music is unmistakably the work of Brahms. Completed in 1859, it was essentially the composer's first orchestral score, and is appropriately fiery and youthful in its conception. After a prolonged orchestral prelude, the piano quietly enters, only to suddenly explode in a frenzy of energy that is emphasized all the more by the serenity of the adagio middle movement. No less impressive is the exuberant finale that typically contrasts moments of tenderness with muscular passion. It is a piece

that demands great seriousness and strength, as well as sensitivity, from both soloist and orchestra. This superb recording on the Angel label provides both. Pianist Weissenberg's authoritative reading of the piece is matched by the forceful conducting of Riccardo Muti and the robust playing of the Philadelphia Orchestra, and the result is a fine and worthy addition to any Brahms catalogue. Sound quality throughout the recording is excellent, with the piano retaining the rich resonance of the bottom half of the keyboard without sacrificing any of the sparkle in the upper octaves. Likewise, the string sections sound clear and bright. A must for any classical buff.

—Iain Blair

### Black N' Blue

*Black N' Blue*

Geffen Records

This first LP from Black 'N Blue, a Portland, Oregon, L.A.-migrated band, produced by Dieter Dierks, has a sound so perfect it could hardly be criticized. My concern, however, is that it is almost too well produced; the effect is a record that is slippery slick to the extreme. Black 'N Blue delivers a PG-rated record, chock-full of rebellious themes



and teenage anthems, but ones that we can all relate to. "Hold on to 18" is built from the classic sensations of youthful frustration: "I know what I need but I don't know how to get it. It's totally out of reach . . . I want to stay young." Pretty universal. Similarly, "School of Hard Knocks" is exemplary of the street-wise nature of the LP—hard-hitting melody with an "I've-seen-it-all" cynicism. This is bruising, assertive rock, packed with thematic and musical muscle, sure to be a hit for those who are sick of syrupy,

sloppy ballads. Put on your boxing gloves and come out fighting!

—Karen Burch

### Marshall Law

*Marshall Law*

Heartland Records

There is a vast reservoir of talent about to burst the cultural dam that separates the Midwest from the Coasts. Groups like REO, Rufus, Bob Seger, Dan Fogelberg *et al* have given this premise support, but there is more to come. Marshall Law's debut album indicates once more that there is a lot more to Indiana than corn and steel mills. Like fellow Hoosier John Cougar Mellencamp, these guys prefer to HQ in a small town and expand from there. Judging from this album, recorded in a farmhouse in Northern Indiana, on Fostex equipment (B-16 portable 16-track) and mixed on similar equipment here in California, Marshall Law and producer Tom Lubin may have just created a large crack in that dam.

Musically, what we're offered here is mainstream rock & roll, just to the right of Van Halen. The program breezes right along, and time seems to fly by.

The vocals are even and tuneful, the playing is competent and meaty, and the songs are well-structured, if not memorable. This is your essential debut album. It promises bigger and better things, and most of us will be curious as to what happens next.

—Albert Williams

### SINGLES

"Coroner's Report" from Coroners Report is a hodgepodge of silly vocal tricks, meandering musical direction, and boring synth line. It's a real mess. "Lunchtime," to be kind to it, is not very good: screaming vocals, a plodding beat, discordant guitars—nice knowing ya, boys . . . Straight ahead country is represented this week by Tony Arate, singing "Come on Home." The predictable subject matter is treated effectively enough by Arata, whose voice is perfectly suited to this music. The arrangement is okay, though a little unimaginative. "He's Not Going to Register" from *The Housekeepers*, is an attempt at satire that doesn't work because the lyrics simply aren't funny. The musical content is usually unimportant on records of this ilk, but here the



music is funnier than the lyrics. "The Solar Ferris Wheel" is much more effective. Sung over a moody, Doors-like backing, it is reasonable amusing, but also works simply as a record. "Lola in Slacks" from The **Young Turks** isn't too bad; another smoldering, moody piece with sinister-sounding vocals, well arranged and played. "Dullsville" is more of the same, sounding like late-sixties underground, with some effective harmonies. "Sex Will Sell" from **Danny Tate** is a very ordinary, commercial rock song. The vocals are reasonably strong and the musicianship is okay, but the melody is dull and the overall feel is flat.

See you again before Bo Derek wins an Oscar!

—Martin Brown

## CASSETTES

**Prince Far I and the Arabs: Cry Tuff Dub Encounter Chapter One** (ROIR)—This mostly relaxing and occasionally unsettling collection of dub workouts comes from the late Prince Far I, who was murdered in the streets of Kingston, Jamaica last summer. Apparently well-known among reggae and dub fans, I confess ignorance of the musician until I received this tape. Prince Far I has taken some of his tracks and gone through the dub routine, that of dumping the vocals out of the mix and creating a new instrumental version through elaborate mixing and the addition of numerous outboard effects, usually varying types of echo. Joining Far I on the journey is noted English dub producer Adrian Sherwood, whose Dub Syndicate work might be better known to readers. If I had to compare, I'd say that Dub Syndicate's music is more spacey and free flowing in feel, while Far I's is more rhythmic and harsh. It's interesting, but you have to be in the mood, and having plenty of ganja on hand doesn't hurt either. Order from: ROIR / 611 Broadway, New York / N.Y. 10012.

**Monopoly: Monopoly** (OK Joe Productions)—This quintet turns in a better-than-average production job on four songs. The songs, in the modern pop verging-on-progressive medium, are well-arranged and played, and most importantly, well-written. Produced by Monopoly keyboardist Jon Steinhoff in conjunction with the rest of the band, it seems that care and attention were paid to details pretty much down the line, track for track. The only spot I thought could have been improved was the vocal recording on "Laughing in My Sleep," in which the melody was not quite captured accurately. "Maps of Maps" is a good introduction to the band's music, with invigorating instrumental performances, cool lyrics, good vocal harmonies, and interesting synth parts. The band has a slight funk edge which makes them all the more in vogue. Order from: OK Joe Productions / P.O. Box 262 / Hollywood, CA 90028.

—Screamin' Lord Duff

## EARMARKS OF QUALITY

**Talking Heads: Stop Making Sense** (Sire)—A live album for people who don't like live albums. Some of your favorite Heads' tunes played with precision and passion. Now, where's the movie?—BK

**The Blue Nile: A Walk Across the Rooftops** (Linn Import)—This wholly original mixture of hi-tech punch, lush atmospherics, and Sinatra-like crooning makes for a haunting, seamless LP.—BS

**Strunz and Farah: Frontera** (Milestone)—An unbelievable set of improvisations by two of acoustic music's new masters. "Zona Liberada" is gorgeous.—LP

**New York Dolls: Red Patent Leather** (Fan Club / New Rose, French import)—The sound is stinko, natch, but the graphics and vinyl are color-coordinated and good lookin', so it's a must-have for glitterphiles who can't get enough of the idiom's inventors.—BS

**Bruce Springsteen: "Cover Me" / "Jersey Girl"** (Columbia)—With its stinging lead guitar on the fade, this record sounds mighty tough compared to all the wimpy electro-trash on KIIS. Flip is an elongated live version of Tom Waits' "Jersey Girl."—BK

**Bill Nelson: Vistamix** (CPS / Portrait)—Nelson's treatment of trendy expressionism is all the more disarming in light of his lyrical depth. Besides, *nobody* can match his beautiful concert tenor. Great stuff.—LP

**Elvis Costello: "The Only Flame in Town"** (Columbia 12")—Forget most of *Goodbye Cruel World*, in which E.C. sadistically transforms his band into the *Distractions*. This 12" contains a nice Costello / Lowe remake of "Baby It's You" and a thick mix of Elvis' classic "Pump It Up" as well as a hi-tech remix of *Goodbye's* most accessible track.—BS

**Golden Earring: Long Blond Animal** (Polydor)—Earring's 1982 LP is also one of their best. An undiscovered classic: "Will and Mercy."—LP

**Black Uhuru: "Solidarity"** (cut from *Anthem* LP, Island)—Who woulda thought that these reggae mainstays would cut a song by Miami Steve Van Zandt? Who woulda thought that Van Zandt could come up with a *bona fide* third-world anthem?—BK

**Andy Fraser: Fine, Fine Line** (Island)—A real shepherd's pie of a record—meaty rock & roll with a skillful blending of the latest spices. Andy is different; he's an eccentric minimalist.—LP

**Tommy Tedesco Trio: Carnival Time** (Trend)—Tedesco is renowned for his studio work, specifically films and old Beach Boys classics. Here the guitarist is joined by two friends for a collection of contemporary gems.—LP

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# Club Data

by Murdoch McBride

If you have heard rumours about clubs charging bands to play, don't fall for it. Recent rumours to this effect have been upsetting and unnecessary.

While some clubs (Radio City) won't book a new, unproven band without a \$40 deposit, bands get their money back if they bring in 10 paid admissions. Plus, they get 25 percent of their door. This policy was started to curb a rash of cancellations, no-shows, and a trend by some groups to use the hall as a dress rehearsal room for other local dates. By posting a deposit, bands are inspired to hustle, advertise, and show up to play.

The rumours about paying to play came about after a September 14th *Calendar* arti-

cle in the *L.A. Times* that cited Radio City and even the Troubadour for such deposits. Paul Shenker, Troubadour booker, claims he was misquoted by the *Times*, and clubowner Doug Weston says the only deposits he has charged to bands concern the dressing room next to the office. The \$50 refundable deposit discourages vandalism and encourages bands to clean up after themselves.

At the Country Club, one employee was quoted as saying, "Bands are buying 100-200 tickets outright, because there is no such thing as paid attendance coming into clubs in Southern California." Clubowner Chuck Landis responded quickly to correct misinformation concerning the venue.

According to Landis, he believes the employee may have been referring to the established practice of renting

the venue to promoters, bookers, and even bands, if they can afford it. With such rentals, which are often for showcase purposes, the promoter usually has a standing deposit with the Country Club, and the band(s) involved may be allowed to sell tickets in advance.

So, if you have a band running around selling tickets to the Country Club, it is probably because they committed to renting the place for a showcase. It isn't because they are paying to play. If they do well they own the box office. After paying the rental, they stand to make money along with the promoter.

Elsewhere in the club scene, Michael from the Cathay de Grande says he will hopefully continue promoting punk shows at larger venues once the Cathay closes October 30.

There are some new clubs coming soon. Chuck Landis will

soon be opening The Escape at 19401 Parthenia, in Northridge. And while they won't have live shows to start, you will be able to see them at the first of the Monopolies which will open next month in Riverside. Monopolies booker, Buddy Maver (former booker at the Country Club), will be booking 6-8 live shows a month there. The high-tech dance clubs will eventually open in Woodland Hills and Huntington Beach, as well. There is a huge country venue about to open up: Mom's Country Cowboy Palace at 2100 E. Orangethorpe in Anaheim. The 50,000-square foot facility will feature a format similar to Gilley's, and is being hailed as the biggest venue of that kind west of its famed predecessor.

Some good news to close with: the jazz group Don Randi and Quest inform us that in addition to their local club success, their latest LP is selling well and getting great reviews.

## Music Connection Exclusive

# LiveAction CHART

The LiveAction Chart lists the top drawing acts in Los Angeles and Orange County. Clubowners and bookers list the top three draws over a two-week period, excluding comps and guest lists. The size of the venue, sell-out performances, and the number of times an act is listed are also taken into consideration. Clubowners and bookers interested in participating in the LiveAction Chart and Club Data are encouraged to call (213) 462-5772.

### ROCK/POP VENUES

| This Issue | Last Issue | Cumulative '84 |                            |
|------------|------------|----------------|----------------------------|
| 1          | 13         | 2              | Preston Smith & Crocodiles |
| 2          | —          | 1              | Jimmy & the Mustangs       |
| 3          | —          | 1              | Animotion                  |
| 4          | 5          | 8              | Stryper                    |
| 5          | —          | 8              | Rik Fox's Sin              |
| 6          | —          | 1              | Danny McBride              |
| 7          | —          | 1              | Blitzkrieg                 |
| 8          | —          | 1              | Model 2                    |
| 9          | —          | 1              | Living Daylights           |
| 10         | —          | 2              | Scoundrel                  |
| 11         | —          | 1              | No Prisoners               |
| 12         | —          | 1              | Protege                    |
| 13         | —          | 2              | Smile                      |
| 14         | —          | 1              | Bugs Tomorrow              |
| 15         | —          | 1              | Ruby Slippers              |
| 16         | —          | 3              | Leatherwolf                |
| 17         | —          | 1              | Pink Mink                  |
| 18         | —          | 1              | The Que                    |
| 19         | 2          | 2              | Jack Lee                   |
| 20         | —          | 1              | Rip Masters                |

#### Keep An Eye On

- Alex Gibson Passionel
- Circle Jerks (acoustic Oct. 6th)

#### Non-Local

- James White

### COUNTRY/FOLK VENUES

| This Issue | Last Issue | Cumulative '84 |                           |
|------------|------------|----------------|---------------------------|
| 1          | 5          | 14             | Duke Davis & Buckshot     |
| 2          | —          | 1              | American Made             |
| 3          | —          | 8              | ReUnion                   |
| 4          | 6          | 7              | Michael Kidd              |
| 5          | —          | 1              | Doc Watson                |
| 6          | 10         | 14             | Doo Wah Riders            |
| 7          | 9          | 16             | Travis Young              |
| 8          | —          | 1              | Tom T. Hall               |
| 9          | —          | 13             | Geary Hanley              |
| 10         | —          | 8              | California Express        |
| 11         | —          | 3              | Red Pony                  |
| 12         | 8          | 17             | Larry Dean & the Shooters |
| 13         | —          | 2              | Cross Country             |
| 14         | —          | 4              | Terry Gregory             |
| 15         | —          | 3              | Johnny Flynn              |
| 16         | —          | 2              | Jo El Sonnier             |
| 17         | —          | 1              | Michael Hall              |
| 18         | —          | 11             | Johnny Meeks              |
| 19         | —          | 1              | The Jump City Band        |
| 20         | —          | 1              | Interstate 5              |

#### Keep An Eye On

- Jeff Pearson
- Susanville Stage
- Lone Justice

#### Non-Local

- Leon Russell
- Montana

### JAZZ/BLUES VENUES

| This Issue | Last Issue | Cumulative '84 |                              |
|------------|------------|----------------|------------------------------|
| 1          | —          | 1              | Kittyhawk                    |
| 2          | 12         | 5              | Monk Higgins / Whodunnit     |
| 3          | 5          | 19             | Don Randi and Quest          |
| 4          | 7          | 3              | Charlie Haden/M. Leviev      |
| 5          | —          | 3              | Wayne Johnson Trio           |
| 6          | —          | 6              | Koinonia                     |
| 7          | —          | 5              | Mike Miller Band             |
| 8          | —          | 1              | Matteson / Phillips Tuba     |
| 9          | —          | 1              | Fats                         |
| 10         | —          | 1              | Cheryl Barnes/Billy Mitchell |
| 11         | —          | 2              | L.A. Jazz Workshop           |
| 12         | —          | 1              | Kevin Burke/Gerry O'Beirne   |
| 13         | —          | 3              | Brandon Fields               |
| 14         | —          | 1              | The Dave Pell Octet          |
| 15         | —          | 3              | Ollie Mitchell/Lynne Carey   |
| 16         | —          | —              | Arco Iris                    |
| 17         | —          | 1              | Carl Fontana                 |
| 18         | —          | 1              | Bunny Brunell                |
| 19         | —          | 1              | Doug MacDonald               |
| 20         | —          | 2              | J. Pisano & A. Brasileiros   |

#### Keep An Eye On

- Joe Farrell
- Ernie Anderson & Juggernaut
- Shelby Flint

#### Non-Local

- Lew Tabackin
- Morgana King
- Howard Roberts, Don Grusino, Ernie Watts

# Showcase

by Karen Burch

## Stryper

"I used to go to rock concerts and say, 'Wow, this is so hot! Why can't there be something good associated with this music?' It kept getting laid on my heart, 'You don't understand, there can be. You gotta do it.'" At that time Robert Sweet, along with the other members of what was to become Stryper, was performing as the heavy-metal band Roxx Regime. About that period of his career, Robert says, "The band was falling apart—nothing was going right for us. [As Christians] we knew what we should do, and the minute we made the transition [to Stryper] we got signed. Everything started happening."

Stryper, (the name is a biblical reference), consists of four members, all Christians: Robert Sweet (drummer), age 24; his 21-year-old brother, Michael Sweet (lead vocalist, rhythm and lead guitar); Ozzie Fox (lead guitar), 23; and Tim Gaines, (bass, keyboards), 22. "We're four different people, but we're all dedicated to the same cause. Sometimes we have differences of opin-

ion, but otherwise we're together. We're like four soldiers in an army." Sweet went on to stress that although he and his brother are the core of the band, each member has his own unique talent. Robert, for instance, generally handles the business end, while Michael is the main songwriter, by virtue of his talent in that area. Ozzie and Tim (ex-bass player for Stormer) are in the recording studio much more than the Sweet brothers.

Asked to classify the music Stryper plays, Sweet queries, "Are we heavy pop or 'heavenly metal,' as some people call us? I don't know. But that's fine, because [by not falling into a specific category] we are able to reach a wider audience." Stryper is not aimed at a purely Christian audience. "There are a lot of people out there," asserts Robert, "who aren't even Christians. They're just saying, 'Hey, I'm not a Christian, but I don't like what music is turning into today.' We offer them an alternative. It's a formula that doesn't fail." Asked if Stryper has a hard time winning over non-Christians, Sweet becomes animated: "The kids say, 'I'll just go see them' and once they do they say 'Hey, these guys aren't so bad—they really are a rock band.' Then they say, 'Hey, maybe Jesus isn't so bad after all.' We want to give Jesus Christ a good name, to tell God's side of the

story in rock & roll—it's never been done. Jesus never said, 'Look, come to me, chop your hair, take off your make-up, wear x-type of clothes and go to church five times a week.' We're living proof that you can be a Christian and not have to give it all up." Sweet believes that the music, more than their image, will win over any disbelievers. "The main antagonist is Satan," he asserts. "He doesn't want anyone to come to Jesus. 'Go to Budweiser, go to Motel 6, but don't go to Jesus,' he says." Stryper hopes to set a more positive example to offset the negative.

Stryper's next move is to release a full-length album, tentatively titled *Soldiers Under Command*, for which they will begin recording in December, scheduled for release in January. There are exciting possibilities: a tour with an undisclosed "big" group ("It's not inked yet," says Robert) as well as a ten-day stint between San Francisco and Oregon. But for Stryper, the sky's the limit. Robert reveals the band's ultimate goal as "a worldwide tour for Jesus Christ."

At a party one night, not long ago, Robert encountered an unnamed celebrity who urged, "Hey guys, keep the faith!" At the memory, Robert smiles with all the confidence in the world. "That's what our band is all about." ■

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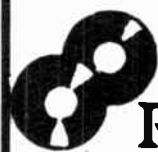
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## Clubs, Showcases, Organizations Seeking Entertainers, TV Opportunities and Miscellaneous Gigs GIG GUIDE LISTINGS ARE FREE Call (213) 462-5772

### LOS ANGELES

#### THE SILVER SADDLE

801 N. Beach, La Habra, CA  
**Contact:** Joni Foster, (213) 694-8404.  
**Type of Music:** Country, originals OK.  
**Club Capacity:** 210.  
**Stage Capacity:** 7.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Live.  
**Pay:** Flat rate.

#### ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica  
**Contact:** Perry Hart, (213) 394-1583.  
**Type of Music:** Jazz, solo singing artists, comedians.  
**Club Capacity:** 150.  
**Stage Capacity:** 9 pieces.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Call Perry at 394-1583.  
**Pay:** Possible paid bookings.

#### ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.  
**Contact:** Steve Hibbard, (213) 681-1930, 9 a.m. to 8 p.m.  
**Type of Music:** Original rock only.  
**Club Capacity:** 210.  
**Stage Capacity:** 10.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Tape, live showcase.  
**Pay:** % of door.

#### OSKAR'S CORNHUSKER

975 W. Foothill Blvd., Azusa, CA 91702  
**Contact:** Patrick, (818) 339-8681.  
**Type of Music:** Rock, pop. Acts based in San Gabriel Valley preferred.  
**Club Capacity:** 450.  
**Stage Capacity:** 10-12.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Call, send tape, pics, bio.  
**Pay:** Negotiable.

#### BLUE LAGUNE SALOON

4080 Lincoln Blvd., Marina del Rey, CA 90292

**Contact:** Jimmie Wood, Thurs & Fri 1-6 p.m., 822-9121.  
**Type of Music:** All styles, original only, receptive to new music.  
**Club Capacity:** 220.  
**Stage Capacity:** 15.  
**PA:** Yes, with operator.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Send tape or call.  
**Pay:** Percentage of door.

#### THE SAWMILL

340 S. Lake, Pasadena, CA 91101  
**Contact:** Larry (818) 796-8388.  
**Type of Music:** Singles, duos, trios—contemporary music.  
**Club Capacity:** 80.  
**Stage Capacity:** 4.  
**PA:** Yes, partial.  
**Lighting:** Limited.  
**Piano:** No.  
**Audition:** Send tape & bio, or call.  
**Pay:** Negotiable.

#### LION D'OR

11849 Lakewood Blvd., Downey, CA 90241  
**Contact:** Ron (213) 923-1181.  
**Type of Music:** R&R, R&B, original techno/pop.  
**Club Capacity:** 200.  
**Stage Capacity:** 6.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Send tape or call.  
**Pay:** Negotiable.

#### THE POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona, CA 91766  
**Contact:** Dick Becker or Leonard Harper, media coordinator, (714) 620-4384.  
**Type of Music:** Various, all styles. Originals OK.  
**Club Capacity:** 1177.  
**Stage Capacity:** 10-15.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send press kit.  
**Pay:** Negotiable.

#### COMEBACK INN

1633 W. Washington, Venice, CA 90291  
**Contact:** Will Raabe or Jim Hovey, (213) 396-6469.  
**Type of Music:** Original acoustic jazz, pop, contemporary folk, ethnic.  
**Club Capacity:** 100.  
**Stage Capacity:** Indoors, 6; Outdoors, 10.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Send cassette, LP or 1/2" video to above address; live audition Monday nights, 8:30.  
**Pay:** Negotiable.

#### FM STATION

11700 Victory Bl, No. Hollywood  
**Contact:** Billy, (213) 769-2221.  
**Type of Music:** Original new music, pop, reggae. No heavy metal.

**Club Capacity:** 500.  
**Stage Capacity:** 12-15.  
**PA:** Yes. Complete JBL Alan Heath 16 channel console.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape, promo pack, SASE.  
**Pay:** Negotiable.

#### CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks  
**Contact:** Ruth Hoover (213) 784-3268.  
**Type of Music:** Jazz.  
**Club Capacity:** 150.  
**Stage Capacity:** 6-18.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Send promo with SASE.  
**Pay:** Scale.

#### THE TAPESTRY ROOM

Cal State Northridge  
 University Student Union A117  
 18111 Nordhoff St., Northridge, CA 91330  
**Contact:** Miles Osland or Jim Martin, (818) 885-2491.  
**Type of Music:** R&R, R&B, Reggae, Break, Country Rock, Pop.  
**Club Capacity:** 150.  
**Stage Capacity:** 8.  
**PA:** Yes, w/operator.  
**Lighting:** Yes, w/operator.  
**Audition:** Send tape and resume, including size of mailing list to above address.  
**Pay:** Call for info.

#### GOLDEN WEST

14808 W. Western, Gardena, CA 90249.  
**Contact:** Jack Nelson, (213) 770-1533.  
**Type of Music:** Country-Western.  
**Club Capacity:** 1000.  
**Stage Capacity:** 25.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** Yes.  
**Audition:** Send pics, resume, bio & number of mailing list.  
**Pay:** Negotiable.

#### TIMBERS

1920 Alosa, Glendora, CA 91106.  
**Contact:** Steve Hibbard, (213) 681-1930.  
**Type of Music:** Heavy Metal, Rock, New Wave, Origs OK.  
**Club Capacity:** 600.  
**Stage Capacity:** 7.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** Yes.  
**Audition:** Live, or send tape to: Steve Hibbard, c/o Ice House, 24 N. Mentor, Pasadena, CA 91106.  
**Pay:** Percentage of door.

#### DIMPLES

3413 W. Olive Ave., Burbank  
**Contact:** Rick Unland or Clyde Lucas, (213) 842-2336.  
**Type of Music:** All styles except heavy metal and punk. Originals OK.  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Showcase Mon.-Sat., 10 p.m.

400 soundtracks available for appointment.  
**Pay:** Complimentary cassette of performance. Call for details.

#### RICKEY'S SKYROOM

323 W. Valley Blvd., Alhambra, CA 91803  
**Contact:** Magi Bloom (818) 440-0303.  
**Type of Music:** Original, variety, supper-club.  
**Club Capacity:** 100.  
**Stage Capacity:** 10.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Wed. 5-6 p.m., call to confirm.  
**Pay:** Full door.

#### FOOTSIE'S

34 N. Mentor Ave., Pasadena, CA 91006  
**Contact:** Heide Hibbard  
**Type of Music:** New wave, R&R, T40.  
**Club Capacity:** 250.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape, photo & playlist; live auditions possible.  
**Pay:** Negotiable.

#### THE SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024.  
**Contact:** Doug Huston, (213) 355-3469.  
**Type of Music:** T40, R&R, originals OK, dance music, Sun-Jazz.  
**Club Capacity:** 225.  
**Stage Capacity:** 4.  
**PA:** Yes.  
**Lighting System:** No.  
**Piano:** No.  
**Audition:** Send cassette or video, or call.  
**Pay:** Negotiable.

#### BRASS RAIL

233 So. Brand Blvd., Glendale, CA.  
**Contact:** Louie, (213) 242-2227.  
**Type of Music:** Rock and roll, Top 40. Some originals.  
**Club Capacity:** 175.  
**Stage Capacity:** 8.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call Lou.  
**Pay:** Negotiable.

#### CLUB 88

11784 W. Pico, L.A.  
**Contact:** Wayne, (213) 479-1735.  
**Type of Music:** All styles of rock and roll, originals only.  
**Club Capacity:** 250.  
**Stage Capacity:** 20.  
**PA:** Yes, w/operator.  
**Lighting System:** Limited.  
**Piano:** No.  
**Audition:** Tape.  
**Pay:** Percentage of door.

#### TROUBADOUR

9081 Santa Monica Blvd.  
 Los Angeles, CA 90069.  
**Contact:** Michael Glick, 2-6 pm. T-F (213) 276-1158.  
**Type of Music:** All types.  
**Club Capacity:** 300.  
**Stage Capacity:** 8.

**PA:** Yes. Must bring own mic, stands, & cords. (Low Impedance.)  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Tape/Bio/Picture.  
**Pay:** Percentage of door & 50% of discount ticket.

#### THE STAGE WEST

17044 Chatsworth, Granaca Hills, CA.  
**Contact:** Beau, 8-10 pm, (213) 360-3310.  
**Type of Music:** Rock, originals OK.  
**Club Capacity:** 350.  
**Stage Capacity:** 10.  
**PA:** Yes, w/operator.  
**Lighting System:** Yes, w/operator.  
**Piano:** No.  
**Audition:** Send complete promo pack or VHS to above address w/SASE.  
**Pay:** Negotiable.

#### THE STAGE

10540 Magnolia Blvd.  
 N. Hollywood, CA 91601.  
**Contact:** Donna or Marsha 8-10 pm, (213) 985-9937.  
**Type of Music:** Rock, T40. Originals OK.  
**Club Capacity:** 150.  
**Stage Capacity:** 4-6.  
**PA:** No.  
**Lighting System:** Yes, with operator.  
**Piano:** No.  
**Audition:** Send pics, tape or VHS to above address w/SASE.  
**Pay:** Negotiable.

#### GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA  
**Contact:** Sam Silvers, 656-6461.  
**Type of Music:** Sun., Mon., Tues., and Wed. Showcases—Rock & Roll, R&B, jazz, heavy metal.  
**Club Capacity:** 150.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Call 656-6461 for info.  
**Pay:** Half of door.

#### THE WATERS CLUB

1331 Pacific Ave., South Bay/San Pedro, CA 90731  
**Contact:** Mitch Dort (213) 547-4423 or 547-4424.  
**Type of Music:** R&R to Heavy Metal, originals.  
**Club Capacity:** 900-1000.  
**Stage Capacity:** 100.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Send tape, bio & pic to above address.  
**Pay:** Percentage, negotiable.

#### LA CABARET

17271 Ventura Blvd., Encino, CA 91436  
**Contact:** Jeff Wayne (818) 501-3737  
**Type of Music:** All styles  
**Club Capacity:** 180.  
**Stage Capacity:** 20.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** Yes.  
**Audition:** Send promo, tape, pics & bio.  
**Pay:** Negotiable.

#### ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., LA, CA 90029

**Contact:** Jim, Jack or Russell (213) 938-9811  
**Type of Music:** Unusual, Original only.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Send cassette to P.O. Box 291304, LA, CA 90029.  
**Pay:** 50% of door.

#### P.T. BILLY'S

870 S. Citrus Ave., Covina, CA. 91702.  
**Contact:** Cliff (213) 254-3349.  
**Type of Music:** Orig. R&R, top-40, heavy metal.  
**Club Capacity:** 200.  
**Stage Capacity:** 6-8.  
**PA:** No.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Live; or send tape, pics & bio. Call for info.  
**Pay:** Negotiable.

### ORANGE COUNTY

#### RADIO CITY

945 S. Knott, Anaheim  
**Contact:** Jerry Roach or Vivian Urban, M-F 1-5, (714) 826-7001.  
**Type of Music:** Heavy metal, straight ahead rock, modern rockabilly, new wave  
**Club Capacity:** 315.  
**Stage Capacity:** 8-10.  
**PA:** Yes.  
**Lighting System:** Yes, w/operator.  
**Piano:** No.  
**Audition:** Tape or live.  
**Pay:** Negotiable.

#### VIA MARIA

9969 Walker, Cypress  
**Contact:** "Hurricane" David (714) 776-4912.  
**Type of Music:** Top 40, dance, rock; Variety Showcases/Contests: self-contained acts only.  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Tape and pics.  
**Pay:** Negotiable. Showcases/Contests—\$200 weekly.

#### GOODIES

1641 Placentia Ave., Fullerton 92631.  
**Contact:** Aprile York, (714) 524-7072.  
**Type of Music:** All types of new music originals.  
**Club Capacity:** 300.  
**Stage Capacity:** 7.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Yes.  
**Pay:** Negotiable.

#### MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA  
**Contact:** Kathy (714) 947-2051.  
**Type of Music:** Rock and roll, new, all types but heavy metal or punk. Originals, Top 40 OK.  
**Club Capacity:** 350.  
**Stage Capacity:** 15.  
**PA:** Yes, w/operator.  
**Lighting System:** Yes.

**Piano:** No.  
**Audition:** Send press kit w/tape, pic and bio to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710.  
**Pay:** Negotiable.

### SONG MARKET

**SONGS NEEDED FOR** recording artist. R&R, R&B or new music styles. Send tapes (non-returnable) to Omnisound Recording, 10525 Washington Blvd., Culver City, CA 90230.

**COMEDY SONGWRITERS** wanted for TV. video. Call New Frontier Productions at 306-4595.

**NEW MATERIAL** urgently required by female pop vocal recording artist. Please call Carol, (213) 660-5873 or David (818) 286-2205.

**LEFT IMAGE MUSIC** seeks demos of a dark or unusual nature for use in an upcoming compilation. Experimental music also requested. Send demos to: Left Image Music, 4670 Hollywood Blvd., Suite 235, Hollywood, CA. 90027. SASE for returns.

**PRETZEL PRODUCTIONS** currently reviewing original material for outstanding male vocalist. Please enclose cassette with a 3 song maximum. Send to: Pretzel Prod., 2005 Oak St., Santa Monica, CA. 90405.

**PUBLISHING COMPANY** seeks Top-40 material for placement. Send tape & lyric sheet to Chromatone Music, 741 N. Formosa Ave., L.A., CA 90046.

### MISCELLANY

**VOCALISTS WITH** original cassette demo tape wanted for *The Sampsell Showcase*, a Cable TV show for Group W, produced and directed by Gareth M. Sampsell, for ongoing tapings. One-half hour show features singers and vocalists on the rise in the L.A. area. Call for audition appointment, leave message. (213) 394-0957

**ADVENTURE ONE RECORDS** Inc., a national record company, seeks female singer for professional recordings. Should have some experience and good appearance. Call Mr. Jones (213) 939-3959.

**INDEPENDENT RECORD COMPANY** looking to promote attractive, thin, and very talented female vocalist. Material, record label and promotion provided. Send photo, tape and resume to: MRM Ent., 21115 Devonshire St., Suite 250, Chatsworth, CA 91311. SASE for returns.

**SAWMILL SUNDAY NIGHT** showcase seeks musicians & comedians. Offer various prizes. Call Wed., a.m., 10:30 - 1:30. Larry (818) 796-8388.

**PRODUCER WITH MAJOR** 48-track studio will consider producing acts with local reputation. Send info. & cassette to: 1765 N. Highland Ave. Box 717, Hollywood, CA. 90028.

**MAGIC CASTING** seeks extras for films and commercials. Break dance movie currently casting. Lee Kissick, Magic Casting, 1645 S. La Cienega Suite 1, L.A., CA 90035. Call to register. (213) 276-8024.

**ROCKABLE MUSICIANS** fluent in various world musics to spotlight in Sam Shepard's rock play, *The Tooth of Crime*. Electric guitar/keyboardist, drums/percussionist, bass player. Versatility and original vision ideal. Opening Nov. 8 at the Playbill Theater. Some pay. Producer: Brad Nye. Director: Hoagie Hill. Call (213) 456-8229.

**SEEK 4 PC.** bands, Top 40 variety, classy appearance to offer throughout U.S. Send promo pack & references to: Maris Agency, Talent Agency, 17620 Sherman Way, #8, Van Nuys, CA 91406.

**SEEKING 2-5 FEMALE** female pop/disco singer-dancers to record/shoot with major celeb early to mid Oct. Mail pics, resume, demo cassette by Sept. 17. We'll call early Oct. re auditions. No phone calls or visits, please. Astra Assoc., 451 S. Rexford Dr., Beverly Hills, CA 90212.

**PRODUCER SEEKS** new music acts (no country or heavy metal) for recently formed production company. Send audio cassette and promo material to: P.P.C., P.O. Box 34711, L.A., CA 90034.

**OMNISOUND RECORDING** Studio seeks first engineer for daytime openings. Send resume and / or call. Engineer with built-in clientele a plus. (213) 838-2864.

**YOUTH AND COMMUNITY** Concert Assoc. seeks headlining group with good draw for working concert circuit. Bi-monthly. Working with other groups. Call Craig Williams (213) 466-5655 or (213) 650-2395.

**BARBARA JESPERSON** hosts Celebrity Centre Showcase every Saturday night at 8 p.m. at Celebrity Centre, 5930 Franklin Ave., Hollywood, 90028. No charge—musicians welcome. For info., call Greg (213) 464-0411.

**AGENCY SEEKS** pro bands for road work. Need 2 top-40, 1 country rock and 1 high energy R&R band. Call (818) 508-8738.

**DATA CLAN** seeks 2 roadies for upcoming tour. (213) 316-0239.

**HIGH LEVEL MANAGEMENT** is continuing to review tapes and live showcases. Send tape and promo to George Suade, High Level Mgmt., 22241 Palos Verdes Blvd., Torrance, 90505.

**MUSICIANS & SONGWRITERS**  
*Music Connection's* Gig guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter any difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

**NEXT PRO PLAYER DEADLINE  
THURS. OCT. 4, 12:00 NOON**

**SEE PRO PLAYERS COUPON  
ON NEXT PAGE**

## SESSION PLAYERS

### DAVID ZEMAN

**Phone:** (213) 276-3411, (213) 472-7877  
**Instrument:** FAIRLIGHT CMI computer keyboard, Prophet 10 & MIDI guitar interfaces on request

**Read Music:** Yes  
**Qualifications:** FAIRLIGHT computer operator/player, producer for TRAX UNLIMITED Credits include, Nicky Hopkins, Edgar Winter, Jeff Baxter, Lance Ong, Great Buildings, Danny Wilde, Joyce Wilson  
**Available For:** Albums, feature films, television, videos, commercials, and live performance

### MARC HANAU

**Phone:** (213) 851-7192  
**Instruments:** Guitar and Bass  
**Styles:** Heavy Pop Rock, R&B and Funk  
**Read Music:** Yes  
**Technical Skill:** Arranger, songwriter, teacher, session player I also produce professional demos for all kinds of music including keyboards and Yamaha grand piano Ask for demo tape (Reasonable rates)  
**Qualifications:** 12 years and recording experience Recorded with Scorpions drummer Herman Rarebell Own record out in Europe Guitar style varies from Steve Lukather to Gary Moore to George Benson and Lee Ritenour (more jazz) Bass varies from straight rock and mellow lones to funk and slap (Marcus Miller)  
**Available For:** Studio work and gigs songwriting arranging, and bass and guitar Lessons Reasonable rates Tape available on request Call anytime

### GEORGE M. HARVEY III

**Phone:** 213-978-9502  
**Instruments:** Yamaha Drums latin/electronic percussion  
**Styles:** All modern rock R&B Variety of styles available on recorded tape demo  
**Read Music:** Yes  
**Qualifications:** Extensive live and recorded situations (21 years experience) Programming ability for Oberheim DMX Good meter, no bad habits  
**Available For:** Recording, (minimal pay) Showcasing (with any original pop-rock band with management or backing), or Top 40 (3 nights max)

### HENRY BUTLER

**Phone:** (213) 654-1871  
**Instruments:** Oberheim DMX electronic drum machine, Roland JX-3P synth, Yamaha DX7 synth, Prophet 5 synth Fender Rhodes piano, Honer D6 clavinet, acoustic piano  
**Technical Skills:** Player/performer (incl. ad singing), extensive recording experience and production work, composer, teacher, synth and electronic drum machine programmer  
**Styles:** All  
**Available For:** Live situations, recording projects, incl. demos, teaching, production work  
**Vocal Range:** Baritone, second tenor  
**Qualifications:** 27 years performing and recording incl. as concert singer throughout U.S. with performance at Kennedy Center, Washington, DC. Performed and/or studied with Cannonball Adderly, Al Green, Roland Hannah, George Duke, and others National pianist awards, Master of contemporary New Orleans sound

### ANDREW GORDON

**Phone:** (213) 379-1568  
**Instruments:** Oberheim OB8 Polysynth DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth  
**Read Music:** Yes  
**Styles:** Versatile in all styles, especially pop, R&B  
**Qualifications:** Played keyboards for 23 years, Worked in Europe for 10 years in different situations before moving to L.A., 4 years ago Worked touring Europe and USA Wrote commercials and music for TV  
**Available For:** Session work, commercials, live Work, producing and arranging, teaching songwriting, demos, casuals

### ERWIN GLAUB

**Phone:** (213) 390-1265  
**Instruments:** Simmons Electronic Drums, Syn-drums, Synare & various electronic percuss on  
**Styles:** Electronic pop, funk & conceptual  
**Qualifications:** Simmons programmer for Devo, Extensive experience in live and recorded situations Stand up electronic drummer with extensive video work Specializes in working along with drum computers  
**Available For:** Sessions, demos, programming, tours, looking for top-notch group with major recording deal

### STEVE DANCZ

**Phone:** (213) 452-3340  
**Instruments:** Yamaha DX-7, Linn Drum, MIDI Computer, sequencing and digital recording, Roland Micro-composer, Access to and experience with Prophet 5, JP-8, OB-8 for studio work  
**Styles:** All  
**Read Music:** Yes  
**Technical Skills:** Arranging, recording, producing and composition  
**Qualifications:** Arranging, recording and performing in Europe, Asia, South America, Africa and US Bachelor of Music, Masters Degree in theory/composition in progress  
**Available For:** Sessions, film scoring

### CHRIS STEVENS

**Phone:** (213) 640-9576  
**Instruments:** Lead, slide & rhythm guitar, electric or acoustic  
**Styles:** Rock, pop, MOR, R&B  
**Read Music:** Yes  
**Technical Skills:** Playing, writing, arranging (especially vocals), producing  
**Qualifications:** Graduate of N. N. A. R. T., played all situations including concerts, Recorded 45, EP and currently working on album that will be released  
**Available For:** Recording, live showcases, tours, lessons

### DAVID KITAY

**Phone:** (213) 476-8164 (213) 471-3975  
**Instruments:** GR707 AND GR300 guitar synths, all electric and acoustic guitars  
**Technical Skills:** Session player, bass player, drum programmer, songwriter, producer  
**Styles:** R&B rock, funk, pop, future  
**Vocal Range:** Three octave, baritone and falset to parts  
**Read Music:** Yes  
**Qualifications:** Seven years playing experience, extensive recording experience, playing and drum programming Recorded with Pointer Sisters, Aretha Franklin, Four Tops, James Ingram, Geof Frey, Osbourne, Billy Griffin, Sammy Davis Jr. Temptations Presently recording an album with R&R act DARWUN on Polygram Records.  
**Available For:** Sessions, rentals, demos, live situations, and programming

### STEVEN LAWRENCE

**Phone:** (818) 704-5145  
**Instruments:** Bass, Keyboards, Dbj  
**Technical Skills:** The bottom line in bass players! Also writing, arranging and producing  
**Styles:** Pop, R&B, jazz, fusion  
**Vocal Range:** Three octaves from Low E  
**Qualifications:** Doing gigs by age 15, on the road at 17, writing at 18, etc Young, but experienced in recording, TV, roadwork and live situations Reliable, but not square Great equipment and sound  
**Available for:** Sessions, live gigs, demo production Tape available

### TIM FLEMING

**Phone:** (818) 441-3553  
**Instruments:** Electric Bass & Fretless  
**Read Music:** Yes  
**Styles:** Rock, funk, country, reggae  
**Vocal Range:** Baritone to falsetto  
**Qualifications:** Concerts & TV shows with Laura Branigan including Saturday Night Live, Solid Gold and Star Search Arranged and played bass on many Rhino Records releases Soundtrack work in "Chips" TV show  
**Available for:** Recording, casuals teaching

### SCOTT HENDERSON

**Phone:** (213) 257-1629  
**Instruments:** Guitar  
**Technical Skill:** Guitarist, arranger, composer  
**Read Music:** Yes  
**Styles:** Rock, pop, jazz, R&B  
**Qualifications:** Current guitarist with Jean-Luc Ponty and Jeff Berlin group 15 yrs professional experience  
B A in arranging and composition, many creative guitar sounds  
**Available for:** Sessions

### PETE GALLAGHER

**Phone:** (805) 499-7753  
**Instruments:** Drums  
**Read Music:** Yes  
**Styles:** All  
**Qualifications:** Extensive experience recording and performing, Warner Bros., Tom Nielsen (Guiding Light), Joey George, Seth Tomasin, NBC NY, The Ad Libs "Boy From NYC," Atlantic and others  
**Available for:** Sessions, live situations, demos casuals

### ROBERT MICHAELS

**Phone:** (213) 657-5841  
**Instruments:** Oberheim System OB-8 Polyphonic Synthesizer, DSX Sequencer, DX Digital Drum Machine, Acoustic Piano, Electric Piano  
**Read Music:** Yes & write charts

**Styles:** R&B, Techno, Pop, Rock  
**Qualifications:** Worked for Philip Ingram, Gene Dozier, Alan Thicke, Payolas, Terry Jacks, Rocky Swanson, Pepsi Jingle Playing 16 years, writing and arranging 8 years, expert arranger, sequencer programmer  
**Available for:** Sessions, demo production

### ARNO LUCAS

**Phone:** 454-0862  
**Instruments:** Percussion—extended set-up, Vocals-All Styles  
**Read Music:** Rhythm charts  
**Styles:** All styles  
**Qualifications:** Percussionist for Bette Midler, Rickie Lee Jones, Matthew Wilder, New Edition, many others  
**Available for:** Sessions—demos and recording

### LANNY CORDOLA

**Phone:** (213) 278-1190  
**Instruments:** Acoustic and electric guitars and bass guitar  
**Read Music:** Yes  
**Styles:** Fusion, pop, funk, heavy metal, country  
**Technical Skills:** Songwriter, arranger, producer, teacher  
**Qualifications:** 9 years stage and studio experience 2 years w/ the band "American Heroes," 1 year w/ "Mondo Cane," and toured w/ "The White" Session work w/ Smokey Robinsons back up band Mark St. John of "Kiss" and many other acts NAMM show demonstrator for Aria music performing w/ members of Michael Jacksons band, Rod Stewart's band and Iron Butterfly Studied w/ Ted Greene, and taught various guitarists for several major label acts For more detailed information, please call above listed number  
**Available for:** All sessions live gigs tours lessons

### CORNELIUS BUMPUS

**Phone:** 818-243-5079  
**Instruments:** Tenor and Soprano Sax, Flute  
**Technical Skills:** Instrumentalist and Vocalist  
**Styles:** All  
**Vocal Range:** Tenor  
**Qualifications:** Member of Doobie Brothers, 1979-82, 28 years of saxophone playing  
**Read Music:** Yes  
**Available For:** Anything

### BURT SHUR

**Phone:** (714) 631-3683  
**Instruments:** Drums  
**Styles:** All Rock, Pop, R&B, Jazz, Funk, Reggae, Country  
**Read Music:** Yes  
**Qualifications:** 20 years of experience from stage shows to clubs and studios College of hard knocks, Hard-hitting Solid time Don't drink or smoke Good listener  
**Available For:** Recording, tours, demos, shows, concerts, videos and possible club

### PAUL LOBOSCO

**Phone:** (213) 276-9724  
**Instruments:** Snor and Simmons Drums  
**Read Music:** Yes  
**Styles:** All, specializing in commercial pop-rock Have a complimentary, powerful, distinctive style  
**Vocal Range:** Tenor with lead ability and strong back-up  
**Qualifications:** Various performances and multiple recordings in Boston, New York and L.A. Some commercial and orchestral work Also write music which has been recorded Excellent references  
**Available for:** Recording sessions, any live performances with meaning and rehearsals leading to recording or showcases

### PERRY A. CELIA

**Phone:** (213) 477-8915  
**Instruments:** Simmons Electronic Drums SDSV, Acoustic Drums, Linn Digital Drums  
**Read Music:** Yes  
**Styles:** R&B, rock, pop, funk, dance wave  
**Technical Skills:** Extensive recording and programming experience  
**Qualifications:** Performed and/or programmed for The Stingers, (Pleades Records), King Cotton & the King Pins, (Island Records) Test of Time, Frank Stallone, Allen Dyer, The Curves (EMI, Scotti Bros.), Tuesday Knight (Vanity Records), Dusty Wakeman's Electronic Christmas Album, The Rays, Steven Lee, Robby Benson and Carla Devito (A&M), Revenge of the Nerds (sound track "Right time for Love"), John Denver and Sylvie Varian ("Throwing Darts"), David Hallyday (Scotti Bros.)  
**Available for:** Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.

### 3-D RHYTHM SECTION

**Phone:** (213) 655-0977  
**Instruments:** Guitar, bass drums, Simmons Jupiter 6, misc and African percussion  
**Read Music:** Yes  
**Qualifications:** A solid, versatile, creative group whose credits include Weird Al Yankovic's records, videos and tours, Rick Derringer, CBS, Solid Gold, Rock Palace, Merv Griffin, Dance Fever, MTV, and more Real rhythm, not Sears rhythm  
**Available For:** Recordings, performance

### JON "BERMUDA" SCHWARTZ

**Phone:** (213) 655-0977  
**Instruments:** Drums, Simmons, spoons, washboard, misc, percussion  
**Styles:** Rock, pop, dance wave, rockabilly, country, and more  
**Read Music:** Yes  
**Qualifications:** I play solid, sensible beats like Ringo, with the energy and precision of Bozzio I have various kits and snares for the best sound, and credits include Weird Al Yankovic's records, tours and videos, Rick Derringer, Ray Campi, the Neil Diamond Band, TV and more For tasty and dynamic drumming by a young, energetic pro, please call I'm a real musician, not a Sears musician  
**Available For:** Sessions, demos, fill-in

### JORGE BERMUDEZ

**Phone:** (818) 766-3851 or 954-8775  
**Instruments:** Percussion  
**Styles:** Energetic & sensitive to all style good stage presence.  
**Read Music:** Yes  
**Qualifications:** Recorded & toured with Pablo Cruise, Malo, Santa Esmeralda, Pete Escovedo Recorded with Evelyn "Champagne" King, Temptations, Angela Bolil, Pointer Sisters, Del Fuegos, Glen Jones, Brenda Ager, Bobby De Barge of De Barge Family, Krystal, Sara Moon, Robert Guillaume, Benson, James Earl Jones, Robby Benson film "City Limits, The Sylvester (Narda), Michael Walden, Mitchell Froom 15 yrs professional experience in San Francisco Newly relocated in LA  
**Available For:** Recording & live performance

### JON P. VENABLE

**Phone:** (818) 799 2209  
**Instrument:** Acoustic Drums  
**Styles:** Rock, blues/R&B, pop, dance, punk/top 40  
**Read Music:** Yes/A good basic chart or a form chart  
**Qualifications:** 9 years experience playing in styles listed extensive live & top-40 experience Tape available upon request  
**Available For:** Pro band/club gigs/sub work

## VOCALISTS

### CAROL WEBER

**Phone:** (818) 841-5055  
**Vocal Range:** 3 octaves  
**Styles:** R&B, pop, blues, jazz, R&B, C&W  
**Sight Read:** Yes  
**Qualifications:** 9 years clubs, studio work, TV, radio commercials, concerts  
**Available For:** Sessions, demos, casuals, some club work

### JIM MANDELL

**Phone:** (213) 667-1234  
**Vocal Range:** Baritone to tenor  
**Styles:** Pop, rock, MOR, R&B  
**Sight Read:** Yes  
**Qualifications:** 15 years live and studio experience, with major credits as a solo recording artist, group, and jingle vocalist Big, contemporary sound, from sensitive melodic stylings to hard edged drive Reliable and imaginative, skilled in arranging and production, and committed to the success of each project Tape on request  
**Available For:** Sessions

### BRUCE M. PAINE

**Phone:** (213) 399-4486  
**Vocal Range:** 4 octaves, baritone to 2nd tenor  
**Styles:** All styles.  
**Sight Read:** Yes  
**Qualifications:** Extensive Major label recording experience as lead and back-up vocalist Lead in two Broadway musicals Hair and Jesus Christ Superstar Versatile vocal stylist, many colors Influenced from Ray Charles to David Bowie Always interested in trying something new and exciting  
**Available For:** Sessions, touring all professional situations

### MICK ST. RICHMOND

**Phone:** (213) 874-1129  
**Vocal Range:** 3 octaves—alto to 2nd soprano & falsetto  
**Styles:** Heavy metal, hard rock to medium rock  
**Qualifications:** 6 years rock clubs, studio and concerts Tape available upon request  
**Available For:** Recording deal and sessions

## TECHNICAL

### JACK LANCASTER

**Phone:** (213) 851-2084  
**Technical Skills:** Producing and arranging  
**Qualifications:** Produced various artists in top London studios, including Rod Argent, Stephane Grappelli, Gary Moore, Brian Eno, Clive Bunker, Phil Collins, Zeitgeist, Kayak, Krisma, The Permutations  
**Available For:** Recording sessions

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First, call (213) 462-3749, 24 hours a day, 7 days a week, preferably well before the deadline. Give the category number including wanted or available. Make your ad as brief as possible. All buy and sell ads must have a price. At the end, give your name and phone number (with area code).

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NEXT CLASSIFIED DEADLINE  
WED. OCT. 3, 5:00 P.M.

**2 PA'S AND AMPS**

- P.A. Model 870 acoustic. Two big speakers, 6-channel, EQ board. Sounds great, \$1275. Rich 213-246-6448
- Fender Super Reverb, four 10"s, totally reworked by Lukather's amp man, two extra output tubes, master volume, switchable overload. A real screamer! 25-watts rms, \$350 obo. Jeff @ MC 213-462-5772

- Mouse battery-powered amp, AC/DC, \$150 or trade plus cash, 213-390-1265
- Music Man sprk enclosure with four 12" sprks. Cover included, \$325 213-665-1050
- Monitor with 12" CTS sprk, \$60, 213-665-1050
- Three Ramsdell audio stage monitors, \$600, John 818-788-3576
- Yamaha G100-210 amp, Channel switching distortion, 100 watts. With cover, \$375, 818-766-0876
- Fender 75 Pro. Treble Celestion sprk. Reverb lead foot switch, \$400 obo, 213-469-4440
- Pre-CBS Fender Tweed 600 amp, \$250, 818-901-1628
- Ampex SVT basscabinet with eight 10" speakers in Anvil ATA case on wheels, \$650 obo 213-864-3107
- Mesa Boogie 60/100 head, Paul Rivera Custom model with KNK cabinet included. EV sprk, \$675 213-654-3504
- Polytone 104, George Benson model with reverb, \$250 213-654-3504

**3 TAPE RECORDERS**

- Nakamichi 700 cassette recorder, \$250. Call Nerner 213-829-2202
- Teac 3340 4-track tape recorder, \$850 213-665-1050
- Teac 2340, with extras, \$450 firm. After 5 pm, Bob 818-994-5612
- Tascam 16-channel stereo mixer, \$1000 firm. After 5 pm, Bob, 818-994-5612
- 351-2 Ampex tape recorder, 7 1/2, 15 ips \$900. Wayne 213-469-5054
- Ampex 350 two track reel-to-reel, \$800 obo 858-577-7096
- 8 Track studio complete. Noise reduction, console board. Special effects, etc. \$10,000 213-784-0388
- Fostex 250 4 track studio like new, 213-305-8710

**4 MUSIC ACCESSORIES**

- Ampex 2" tape. Full reel, never used \$100 Kris 213-857-1945
- Roland space echo RE201 \$350 Paul 714-556-1178
- Roland TR606 Drumatrix. Separate outlets for each instrument, instructions and jacks included \$210 213-797-0753
- Arp String Ensemble, \$300 Wayne 213-469-5054
- Aria compressor and Ana graphic equalizer, \$35 each 213-891-4866
- DD2 Boss digital delay pedal still in box AC adapter, also \$185 818-763-8108
- Oberheim DX drum machine, used twice \$900, with warranty 213-864-3107
- Assorted anvilATA cases. Some with casters. All mint cond. \$200-\$300 each 213-864-3107

- 5 piece Yamaha drum set with cymbal, \$800. Leave message, Eric 213-654-5539

**5 GUITARS**

- Musician seeks to sell Hagstrom Swede. New case \$350 obo or will trade for Strat or other quality guitar 818-506-0578
- Black Gibson bass guitar \$300 213-848-3023
- Clarke bass, built by Olympic. Solid graphite, ebony fingerboard, 24 frets, \$800 obo.
- Ibanez double-neck 12-6 SG style Cream color. brass hardware. Hardshell case, \$600 714-774-5674
- Hernandez classical guitar model 2 Great tone With hardshell case \$450 obo 818-766-0876
- Griffin bass for sale. White with white pick guard With case, \$250. 213-820-7992
- Kramer Duke bass White, with case, \$450 213-820-7992
- Gallien-Krueger 400-watt bass amp with two 10" and one 18" Gauss driver sprks and Carlson cabinet \$1750 2213-820-7992
- For sale: Fender Jazz Master 1963, ivory, recent rewired by Dale Christian, fast action. Looks and plays great
- Roland 303 synth guitar (like Pat Metheny's). Hardshell case, \$500. Call after 5 pm 213-828-3526

- 57 Telecaster, absolutely cherry condition, blonde with black pick guard Jumbo frets, all original parts \$1350 Larry 213-433-3508
- Fender Musicmaster bass. Black with rosewood fingerboard with case, \$150 obo George 213-828-8639

**6 KEYBOARDS**

- Wanted: Kawai elec grand piano EP308. Call collect, after 5 pm 619-445-0481
- Horner PT elec piano, 300 obo 213-433-5916
- Thomas organ, Lawrence Welk model Two-level with Lesley sprk \$400 obo 213-820-7992
- Five foot, two inch baby grand piano, \$3500 Donna 213-657-3157
- Fender Rhodes elec piano Suitcase model \$620 213-769-0332
- Sequential circuits Pro one Warranty still valid \$325
- Hammond C3 organ with bench adn bass pedals 147 Leslie sprk withh JBL \$750 818-784-0388

- Arp string ensemble \$275 818-784-0388
- Arp Odyssey \$300 818-784-0388

**8 PERCUSSION**

- Ludwig 4 piece drum set Late 50s, early 60s. Xlt sound \$350 213-396-8362
- Roland CR800 drum unit, \$425 Four floor pedals 213-762-9962
- Five piece drums. Stands, most cases included Goldish-orange 213-668-0310
- Rogers Bass drum mounted tomtom, floor tomtom and snare drum, \$350 818-957-0158
- Brand new 24" Slingerland chrome bass drum with case, \$225 Buck 213-827-4477
- Sonar drums 7 piece set, metallic pewter. All sonar hardware, Zildjian cymbals with road cases, \$3295 obo 213-276-9724
- Beautiful white custom power tomtom set by Ludwig 9 drums, all cymbals, cases, and hardware \$1500 Buck 213-827-4477
- DX drum machine, used twice. With warranty, \$900 213-784-0388

**9 GUITARISTS AVAILABLE**

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NAME \_\_\_\_\_ PHONE \_\_\_\_\_

INSTRUMENT(S) \_\_\_\_\_

TECHNICAL SKILL \_\_\_\_\_

STYLES \_\_\_\_\_

AVAILABLE FOR \_\_\_\_\_

VOCAL RANGE \_\_\_\_\_

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- Lead guitarist, highly versatile, w/Marshall, seeks professional hard rock band 213 387-9955
- Lead guitarist shoots from the hip, seeks hard rock band with keyboardist and hot vocalist 213 836-3369
- Lead guitarist original style. Xlt equip, backup vocs, road and studio exper. Seeks heavy rock or metal. Johnny. 619-480 2502
- Lead guitarist looking for very melodic hard rock heavy metal band with female vocalist. Have xlt equip, and unbelievable contacts 213-762-0449, 438 5995
- Acoustic electric singer/guitarist seeks working band Roadwork Okay Ray 213-871-9278
- Creative pro guitarist xlt appearance and equip seeks aggressive pro band or individuals for rock, pop, R&B recording or live work Robert 213 469-2357
- Guitarist, 30, with 13 years pro exper seeks commercial R&B club band 818-352-9326
- Pedal steel player with slide and guitar capabilities looking for band, gigs Scott 213-313-2703
- Talented guitarist looking for top 40, recording situation Nurnur 213-829-2202
- Lead guitarist with backup vocals seeks to join or form original pop rock band 213-362-3847
- I'm a lead guitarist looking for a band. My musical influences are from Julian Green to Judas Priest. For bio and portfolio Eric Lord 805-647-5937
- Guitarist/Singer/songwriter seeks band. Xlt equip inc Roland GR 700 Synth guitar, have rehearsal space Infil Fripp, Gabriel, Talking Heads Peter 213-424-6696
- Killer 19 year old classically-trained rock guitarist with great image, musicianship adn equipment avail for serious band Dave 805-484 4223

- Lead guitarist, 20, with unbelievable contacts looking for melodic hard rock heavy metal band with female singer. Have xlt equipment and orig style 213-762-0449 213-438-5995
- Lead guitarist avail, Very tasty and fast lead guitarist, infl by Clapton, Johnny Winter, Mick Keller, Alvin Lee, Blues, etc Seeks working high-paying rock or blues band Serious only Bill 213-665-0601
- Wild aggressive guitar with xlt equip and killer image seeks image oriented metal band in Valley area Infil Crue and Ratt 818-782-3281
- Sizzling melodic guitarist with fame and fortune at fingertips has a multitude of chops for the right band with management and label only need call Gary 818-347-0827
- I'm into progressive blues and a little new wave if accompanied by synth. I'm also into jazz Mike 213-467-2066

## 9 GUITARISTS WANTED

- Responsible, creative guitarist wanted for serious rock, new music group with 45 airplay material. Must be versatile stylistically, play lead, rhythm, and be able to commit to project 818-506-0578
- Heavy metal guitar player, 17-20 for young metal band 213-316-8357
- Heavy metal guitarist wanted for young band, 17-20, Rick 213-316-8357
- Wanted: female rhythm/lead guitarist with rock and roll background Infil Culture Club, Prince Must have equip and trans Serious only Call between 6 and 8 30 pm Larv 213-757-1525

## 10 BASSISTS AVAILABLE

- Bass guitarist with Moog synth Songwriter, vocals equip, attitude image now avail Pat 818-780-0926
- Intelligent conscientious bass guitarist avail Seeks local casuals or top 40 213-461-7836
- Bass player looking for band in LA area Infil Badfinger Raspberries, Beatles Also keyboards Joseph 714-849-3325
- Bassist with vocals, great image With Aldo Nova for 3 years Tight, solid, creative, learns fast Pro situations only 213-466-6463
- Hard driving tasty bass player Rock and roll look Sings very well Don't give me the business unless it's good business Call Mark after 6 00 213-885-1601
- Bassist avail for working rock or top 40 band, extensive studio and live performing experience Strong vocals, versatile, excellent equip Pros on ly pls 213-214-2175
- Bass avail, 32, with vocals seeks musician or band for weekend work Pop-rock, R&B, a la Squeeze, Springsteen, Beatles, etc South Bay Jim 213-379-7450
- Bass player with extensive road and studio experience Seeks working casuals or top 40 band Larry 213-891-0252
- Heavy metal bassist with stage presence, black image and recording experience seeking professionals Resume available Call Mon-Thurs til 9 pm. 213-225-6201
- Bassist with lead and background vocals, xlt equip, good looks, seeks working gig. Don 213-465-3683

- good equip and have trans Full-time dedicated musicians only 213-764-6333
- Bass player with vocals wanted by singer/songwriter/guitarist with L A club circuit experience to form and record immediately orig rock and roll material 213-748-5518
- Bassist wanted with very good equip for female singer/songwriter who had records in England, has own studio in Burbank 818-848-6066, 842-7752
- Wanted: Bassist interested in joining East Coast style funk-rock band now forming, Management, connections, talent all top quality. Serious artists only. Equal opportunity Pls leave message. 818-996-9419
- Steady working situation available for female bassist Must be experienced and reliable, with good vocal ability. Good pay, steady work. Call before 9 pm Sally 213-695-6901
- Folk wave band with upcoming album release seeks solid bassist with modern image and lead vocals Upcoming showcase for MCA, EMI, Geffen, Have financial backing and own recording studio 213-342-7162
- Bass player wanted for world-famous recording band Must have cool image No beards, moustaches Good attitude 213-710-8530
- Heavy metal bass player wanted for young band, age 17-20 Rick 213-216-8357
- Bass player with chops wanted to complete original hard rock heavy metal band with talent Must have equip, trans Management pending, John 213-337-6238
- Bassist wanted for punk/funk, new music band Young, creative Extensive gigging, recording Leave message 213-851-0797
- Bassist wanted, male, female for original project Must be innovative and solid Recording and local gigs soon. Amy 213-463-1577
- Intense flashy dual-lead heavy metal band with 2 international albums and picture disk single in 30 days is looking for the very best heavy metal bassist in Southern California If you're not and you don't have a flashy heavy metal image, don't even think about calling. Everything's set international airplay, merchandising, etc This is the hottest offer in California Damien Black 213-463-8782

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- Bass player/vocalist wanted for Top 40 band to be working soon Band rehearsals in West L A Doug 213-556-8451
- Apocalypse Urgently Needs professional drummer and bass player Vocals preferred Must own

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- **Bassist wanted** by solo artist 16 American Song Festival Award Winner Must sing strong harmony vocals Infl John Lennon, Jackson Browne, Christopher Cross Have management and agency No egos, serious only Tony 213-653-0237
- **Bassist wanted** for original rock and roll project Video to be shot September 29 Prefer musicians 5'10" or over, with good look, interested in players interested in continuing with project
- **Bassist wanted** by band infl by Rush, Led Zepelin to collaborate on originals 818-339-7126
- **Female bassist wanted.** Must have equip, pro attitude, and not afraid to play metal. 213-477-9807 850-1847
- **Bassist wanted** for all original group influenced by Beatles, Spandau Ballet Image important, etc 213-659-7642
- **Bass player needed** to form band. Must have good equip Chapman stick would be nice, but not necessary Influences include King Crimson, Peter Gabriel Peter 213-424-6696
- **Bassist/synthesist wanted** for established original band Great tunes and image A large following, connections and major interest. This is a growth oriented career opportunity 213-463-7968
- **Bass player needed** to form King Crimson-style band Looking for someone who can play like John Whetton or Tony Levin Peter 213-424-6696
- **Bassist wanted** to complete trio, Under 21 and serious pls Eves, Frank 213-473-5454
- **Bassist needed** by innovative band. Must have xlt equip and attitude. Dan 213-763-6269
- **Good Bass player looking** for a good band with work in LA and Orange County area. Eddie Young 213-592-3565
- **Bassist wanted** for intense classical heavy metal band. Must have good manual dexterity Pros only Honda 213-851-7628
- **Bassist wanted** to form complex metalist rock band with keyboardist composer, Music incorporates funk, jazz, pop Enk 213-820-3845
- **Female bassist wanted** for all female pop-rock original band, with upcoming paid gigs. Must read

- and have sharp stage presence Our last gig was on tv Your next gig could be with us Patty 213-394-7317
- **Bassist wanted** for all original group infl by Beatles, Spandau Ballet Image important. 213-659-7642
- **Male bassist wanted** for new wave band Must be 15-17, attractive looks and dedication 213-274-7981
- **Bassist wanted** to form metal band of Hispanic origin with good image Age 16-20 After 6 pm, Karen 714-738-5654
- **Need bass player** infl by Springsteen, Beatles, 213-470-4048
- **Fine bass player** with looks, equip, vocals, trans Plays all styles. Looking for work Gilbert 818-780-2344
- **Bass wanted** by orig new music band Fronted by dynamic lead singer/songwriter Big aggressive sound, great lyrics, demos. Serious pros, 818-908-9035
- **Bassist wanted** for orig 3 piece heavy rock band with unique and distinguishable songs and image Eric 213-418-7541
- **Bassist wanted** Male, female for original project Must be innovative and solid Recording ad local gigs soon. Call Michael 818-990-8408

**11 KEYBOARDISTS AVAILABLE**

- **Keyboard player**, 5 keyboards, 24 years old Total metal image. Seeks all-original hard-rock band ala Night Ranger, Devo, Foreigner No wimp rock Call 5-6 p.m 714-751-6723
- **Keyboardist/singer** with Latin jazz infl looking for drummer and bass player for original and top-40 jazz 213-656-1697
- **Exper accompanist** keyboardist available. 213-559-6111
- **New music/rock, vox, rhythm** and lead guitars seeks working band Pref originals Yamaha elec 818-990-8408

- grand Roland Juno 60 Songwriter Fred 818-788-3576
- **R&B and rock keyboard player** and vocalist looking for recording and performing Must be able to sing and arrange 213-995-7288

**11 KEYBOARDISTS AVAILABLE**

- **Keyboard player**, 5 keyboards, 24 years old Total metal image Seeks all-original hard-rock band ala Night Ranger, Devo, Foreigner No wimp rock Call 5-6 p.m 714-751-6723
- **Keyboardist/singer** with Latin jazz infl looking for drummer and bass player for original and top-40 jazz 213-656-1697
- **Exper accompanist** keyboardist available. 213-559-6111
- **New music/rock, vox, rhythm** and lead guitars seeks working band Pref originals Yamaha elec grand Roland Juno 60 Songwriter Fred 818-788-3576
- **R&B and rock keyboard player** and vocalist looking for recording and performing Must be able to sing and arrange 213-995-7288

**11 KEYBOARDISTS WANTED**

- **Multi keyboardist** with vocals needed immediately by ultra-progressive original group with management and 5-night weekly rehearsal Infl Yes, Crimson, ELP, Rush Please call before 9 pm 213-694-0543
- **Keyboard needed** with good equipment for female singer/songwriter who had records in England, has own studio in Burbank 818-848-6066, 842-7752
- **Keyboardist wanted** to join East Coast style funk rock band now forming Management connections, talent all top quality Serious artists only Pls leave message 818-996-9419
- **Female synthesist keyboardist** with vocals wanted Must be serious For band with Talking Heads, Thomas Dolby black music infl Michael 213-664-4949
- **For modern music group** Ages 16-20 Infl Duran Duran, Thomas Dolby Chris 213-651-4526
- **Steady working situation** available for female keyboardist Must be experienced and reliable with vocal ability Good pay, steady work Call before 9 pm Sally 213-478-1634
- **Casual band** seeks professional keyboard player/synthesist Must play left hand bass prefer double on sax or other instrument Vocals a plus 213-478-1634
- **Keyboardist wanted** for video shooting September 29 for original rock and roll project Prefer musicians 5'10" or over with good look Interested in good players interested in continuing with project 213-874-8758

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•Wanted: multi-keyboardist for rock and roll band Infil Culture Club, Prince. Must have equip and trans. Serious only. Call 6-8 30 pm Tues, Thurs Larry 213-757-1525

•Keyboardist wanted preferably female, able to sing back-ups for original project Poly synth a must. Recording and local gigs soon. Amy 213-463-1577

•Keyboardist/synthesizer needed immediately to play for hot female singer. Live performances and recordings R&B. Top 40 Richard 213-558-0704

•Multi keyboard needed for production demos. Pts call 818-343-4596 213-851-9418

•Keyboard/synthesizer wanted. Male, female. Steady work. Good contacts. Solid future. Top 40 original rock. Country, oldies, pop, Southern CA and LA. No drugs. Pros only. Ken 714-653-5353

•Keyboard player/synthesist needed to form band. Guitarist/singer/songwriter with xlt equip seeks keyboard player who likes King Crimson and Peter Gabriel. Has rehearsal space. Peter 213-424-6696

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•Vocalist needs two other vocalists with some instrumental capacity preferably lead guitar or bass to form band 213-874-0485

•Rap singer/looking for band to back me up. I write my own stuff! 213-931-3516

•Brother and brother vocalist/lyricist duo looking for musicians/composers to continue Carpenters legacy for second soft rock revolution. We are also beautiful to look at 213-663-2535

•Hot rock and roll female lead singer with great stage presence, voice and film credits seeks strong established professional original melodic hard rock band with management. Serious qualified pros only 818-761-3735

•Charismatic rock lead vocalist with 3 1/2 octaves looks and attitude seeks fast-moving original band. Experience-studio and live 213-652-8539

•Female vocalist with outrageous voice, looks and 6 years stage and studio experience seeks immediate work with pro band. Top 40 okay. Leave message Jen 213-275-9160

•Hot female vocalist 10 years experience, great range. Seeks male and female songs. Star personality and looks. Seeks top 40 commercial band. Serious calls Mary Rose 213-292-4298

•Lead vocalist with powerful voice and good range seeking melodic metal band. Infil DEO and Dickenson Pros only. Call bet 6 and 10 pm John 213-726-1261

•Female rock vocalist. Explosive presence, strong stylized tenor to first soprano range. Looking for energetic players to collaborate, record original material. Rockie Turane 818-367-1597

•Where's the band? Vocalist on the path looking for band who's not afraid of making some changes round about here. Rock and roll, no ostriches, please 818-353-1916

•Female professional singer seeks band 213-876-5036

•Female vocalist Experienced with good stage appearance. Seeks working or soon-to-be band. Versatile. Manchester, Ross, Journey, Carpenters, Pointer Sisters. Carol 714-622-7695

•Pro female vocalist with super voice, look, presence, seeks working top 40. Kim 213-306-6815

•Female vocalist seeks top 40 band. Cordia 714-624-3964

•Lead vocalist and front man wanted. Lyrics and studio experience is a plus. This is a loud group. Davey 213-886-5240

•Vocalist available, female, second alto 3 1/2 octave range. Very powerful. Great stage presence. Good rapport. Professional and serious-minded. Glenda Moore

Vocalist seeks progressive musicians for new theatrical jazz rock concept. Drop me a line. Steve W 1747 Lincoln Apt 154 S.M., CA 90404

Vocalist avail I'm a female singer, guitarist songwriter looking to form a band. I have management with a pending record deal. Must read music. If you think you have the talent and drive, pls call me til 9 30 pm 714-827-6349

Male lead singer/lyricist seeks band or players to form tight rock and roll semi-psychedelic filament. Infil the Pellet, Morrison Jim 213-655-5183

•Vocalist wanted for modern electronic band. Knowledge of synthesists helpful. Image important. Steve 818-848-1248

•Established new rock flash wave band with org material, management, major label agent interest seek synthesist/vocalist. Prepared to make commitment to group situation. Writing/arranging skills a plus. Send type, references, resume, photo to Holly Allen c/o 1888 CCent Pk E, 5th Flr La, CA 90067 213-551-1444

•Female Vocalist blues singer. Experienced. Seeks young original blues band. Call Rebekah 213-453-6575

•Male lead vocalist needed for orig vocal-oriented ultra-progressive situation. First tenor or soprano only. Infil Anderson, Lee, Perry, Thomas. Pls call before 9 pm 213-694-0543

•Vocalist wanted for hard rock trio. Must have experience, writing ability, have no ego. John 818-342-1977

•Vocalist wanted for new music group. Ages 16-20. Infil Talk Talk, Prince, Chris, eves 213-651-4526

•Pro rock band with connections. auditioning serious rock vocalists. Must have strong melodic voice with an edge. Pls, no flakes. Casey 213-886-8460

•Vocalists wanted for commercial heavy metal band with name. South Pasadena area. Rick 213-227-0751

•Lead vocalist wanted for unique pop project. ala Dolby/Fixx/Genesis with marketable twist. Recording demos now 213-761-1713

•Multi-instrumentalist/composer seeks female vocalist/songwriter to make great demos, form visually-oriented performance group. Afternoons and eves. Rob 213-455-2895

•Lead vocalist and bassist needed by band. Org and underground pop. Infil Psychadelic Furs, Bowie, The Church. Alter 6 pm David 213-254-8574 284-8124

•Vocalist wanted for melodic heavy metal rock act. Must have power and stage presence. Total dedication. No amateurs. Eves, Bill 213-871-8065

•Vocalist wanted by band influenced by Led Zeppelin and Rush to collaborate on originals. 818-339-7126

•Wanted: Female vocalist for production demos. Please send pictures, resume, demo cassette to. Motrax, 6317 Wilbur Av., Reseda, CA 91335 818-343-4596

•Male vocalist wanted. Incredible opportunity for a capella harmony singer. 50s and 60s rock and roll music. Send pictures, resumes and tape to Rick D Angelo PO Box 8040 Universal City, CA 91608 213-452-3340

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- **Drummer Available**, most dedicated Heavy foot/snare big sound, good look Much stage/studio experience Original, fully-assembled projects only Can contribute many contacts 213-434-0110
- **Established percussionist seeks established** working metal driving force with future prospects Xlt drum kit and professional image Pros only 714-526-8047
- **Drummer seeks new music band** Have Simmons drums, acoustic drum kit Recording and touring exper Solid, creative, with good image Prefer management 213-876-9822
- **Drummer seeks original rock project** Infl Star Lynch, Max Weinberg, Jim Keltner, Russ Kunkel Demos, showcases, mini-tours Gordon 213-978-1019
- **Drummer, professional experienced**, straight ahead rock Seeks working or near-working band Dance band vocals No originals, pls John 213-306-0438
- **Latin percussion** 8 years experience Record tour Plays all styles John 213-259-8059 223-4779
- **Outrageous, rude, aggressive heavy double kick drummer** available for your band Xlt equip and credits Pros only 714-639-1358
- **Established percussionist with outrageous** drum kit and xlt capabilities and dynamics seeks working metal band with future prospects Pros only No foolish attitudes 714-526-8047
- **Pro rock drummer with strong commercial style** seeks top original rock situation Have sonar drums strong back up vocals and solid recording and performance experience Paul 213-276-9724

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- **Apocalypse Urgently Needs professional** drummer and bass player Vocals preferred Must own good equip and have trans Full time dedicated musicians only Dennis 213-764-6333
- **Drummer wanted** with Simmons drum for female singer songwriter who has records in

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- **Three female ex-Hondas need drummer** R&B, funk, rock dance music Leave message 213-313-3805
- **Drummer wanted** for world famous recording band Must have cool image No beards, moustaches Prefer dark hair 213-854-6225
- **Drummer wanted** by glam-metal band Hair and chops a must Infl Kiss, Wasp 714-774-5674
- **Drummer wanted** for punk/funk, new music band, Animal Dance Young, creative, 213-851-0797

- **Drummer wanted** for original rock and roll project Video to be shot September 29 Prefer musicians 5'10" or over with good look Interested in good players who are interested in continuing with project 213-874-8758
- **Wanted: female drummer** for forming band Infl Culture Club, Prince Must have equip and trans Serious only Between 6 and 830 npm Larry 213-757-1525
- **Male/female** for original project Must be innovative and solid Recording and local gigs soon Amy 213-463-1577
- **Female drummer** needed for all girls band I know there s a diehard drummer out there waiting, so wait no more Here we are, ready to rock After 5:30, Sylvia 213-477 9807 Karanda 213-850-1847
- **Creative male drummer** wanted for new wave band, preferably Simmons Must be 15-18 years old, with dedication, attractive looks Must

- have equip 213-274-7981
- **Drummer wanted** for intense classical heavy metal band Must have double bass experience Fast speed and good chops Pros only Honda 213-851-7628
- **Drummer wanted** to form complex metalist rock band With keyboardist/composer Music incorporates a tunnel clusters, funk, jazz, pop Erik 213-820 3845
- **Drummer wanted** for all orig band Infl by Beatles, Spandau Ballet, Cheap Trick Image important 213-659-7642
- **Band seeks solid powerful groove drummer** for original high-energy melodic rock band, Russ 213-244-1057

- **Copyist wanted** for minimal payment film project Leave message Jack 818-848 1569
- **Stand-up electronic drummer** seeks conceptual futuristic electro-synth funk tech unit Ala Prince, Madonna, Thomson Twins, Kraftwerk, Devo, Berlin, Eurythmics Professionals only, prefer with record deal 213-390-1265
- **Any great bands** playing out there infl by Sixties and Beatles music who want to put Wendy and on the quest list call 213-665-1050
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